Get Creative—3 bags with unconventional materials

SEW NEWS

The Trusted Sewing Source SUMMER 2023

FRESHLY SQUEEZED SWING SKIRT
by Meredith Steele

Keeping *COOL*

9 Projects to stitch for the warm weather

Sewing Side Hustles
We share tips on making money with your sewing

The End of Leaks, Period.
Learn about the benefits and ease of creating your own absorbent briefs.

Kitchen Essentials
3 SUSTAINABLE HOUSEWARE PROJECTS YOU CAN MAKE

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SEW
NEWS

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Sew News Summer **2023**

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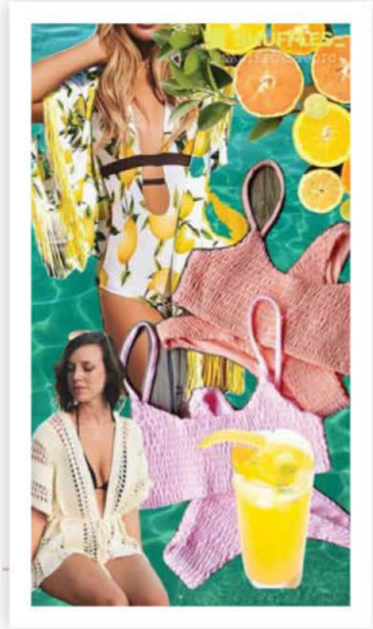
GET SEWCIAL

1 CREATE AND SHARE A DIGITAL COLLAGE

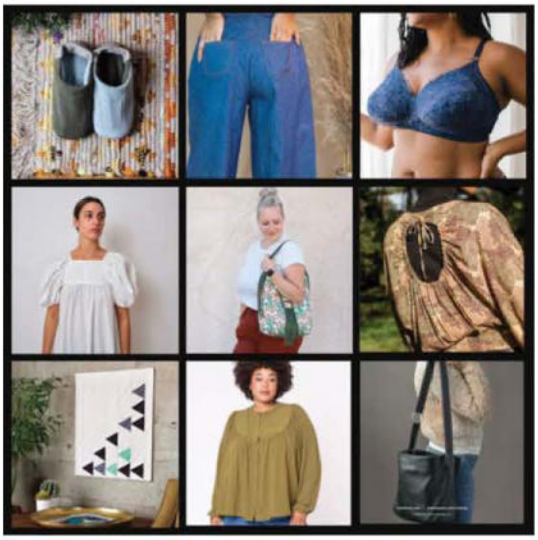
Shuffles by Pinterest was introduced last year, and it continues to grow. It is a collage making tool where users can create aesthetic collages using pinned favorites as well as newly generated images and backgrounds and then share on TikTok, privately with friends, or on the Shuffles community as well. It is a great way to create a mood board or style inspo for your handmakes. Check it out! Find it in the App Store or online: www.pinterest.com/ideas/shuffles-by-pinterest/920870546808.



2 A GENTLE CHALLENGE

It's summer, and 2023 is speeding by. If you are participating in the **#makenine2023 challenge,** you may have checked off some of your projects already. If not, don't fret! The challenge is a gentle one that is designed to inspire creativity, motivate, and get your sewjo flowing. The great thing is, it isn't too late to join or follow along! Follow @makeninechallenge and the hashtags #makeninechallenge and #makeninechallenge2023 to see all the lovely things the sewing community has been up to.

This challenge was started back in 2015 by Ro of Home Row Handcraft (www.homerowhandcraft.com) and has grown exponentially since then. You can find more information about the challenge, the history, and Ro on her website.



3 HEAR ALL ABOUT IT!

Sew Daily News is back and better than ever! The Sew Daily team is back and sharing their favorite new pattern releases, what's new in the sewing community, and the latest and greatest on SewDaily.com. Join the editors every month on Sew Daily Network on YouTube and get in the know. youtube.com/sewdailynetwork

sewdaily
news
It's Back!
Featuring Sadie, Meg, and Kimberly!

EXPERTS

Find out about the talented experts featured in this issue and visit their websites to learn even more.

PAULINE BRUCE ("Coral Reef Color Block"—page 72) recently moved to Lisbon, Portugal. One of her favorite sewing pastimes is to recreate fashion runway and designer looks by hacking and customizing commercial and indie sewing patterns. She also loves to express her creativity by mixing different prints and patterns, particularly stripes. **www.sewuthinkucan.com**

JULIAN COLLINS ("Sewing Menswear, Volume 5"—page 21) works in public health during the day but loves to bring joy to the world through his colorful menswear creations by night. His work has been featured in multiple publications including *Sewn Magazine* and *Sew News*. He is a BERNINA and Laurastar Ambassador. When he is not sewing, he loves connecting with people throughout the sewing community, especially in his Facebook group Sew "Manly." Follow him on Instagram **@juliancreates.**

RAE CUMBIE ("Curve Appeal"—page 18) is the Creative Director at Fit for Art Patterns, which offers patterns for modern wardrobe basics that focus on fit and include artful design options. In classes and on her blog, she coaches sewists of all skill levels to stitch up a fun and comfortable wardrobe and design more creatively. **www.fitforartpatterns.com**

KAYLEE LOCKHART ("Roundabout Rope Bag"—page 64) is a Denver-based journalist, pattern designer, and maker. She has been working in the crafting industry for the past four years, where she has had the opportunity to expand her passion for sewing and knitting. Follow her on Instagram **@kayleesaurus_rawr.**

BIANCA SPRINGER ("Sewing Side Hustles"—page 27, "Mirepoix Print Tote"—page 45, and "Monstera Makeover Throw"—page 49) is a native of The Bahamas who learned to sew at her mother's side. She now resides in Pearland, Texas with her husband, daughter, and son. They all serve as endless inspiration for fabric experimentation and hand-embroidery designs. She teaches group and private sewing to anyone willing to learn. **www.thanksimadethem.blogspot.com**

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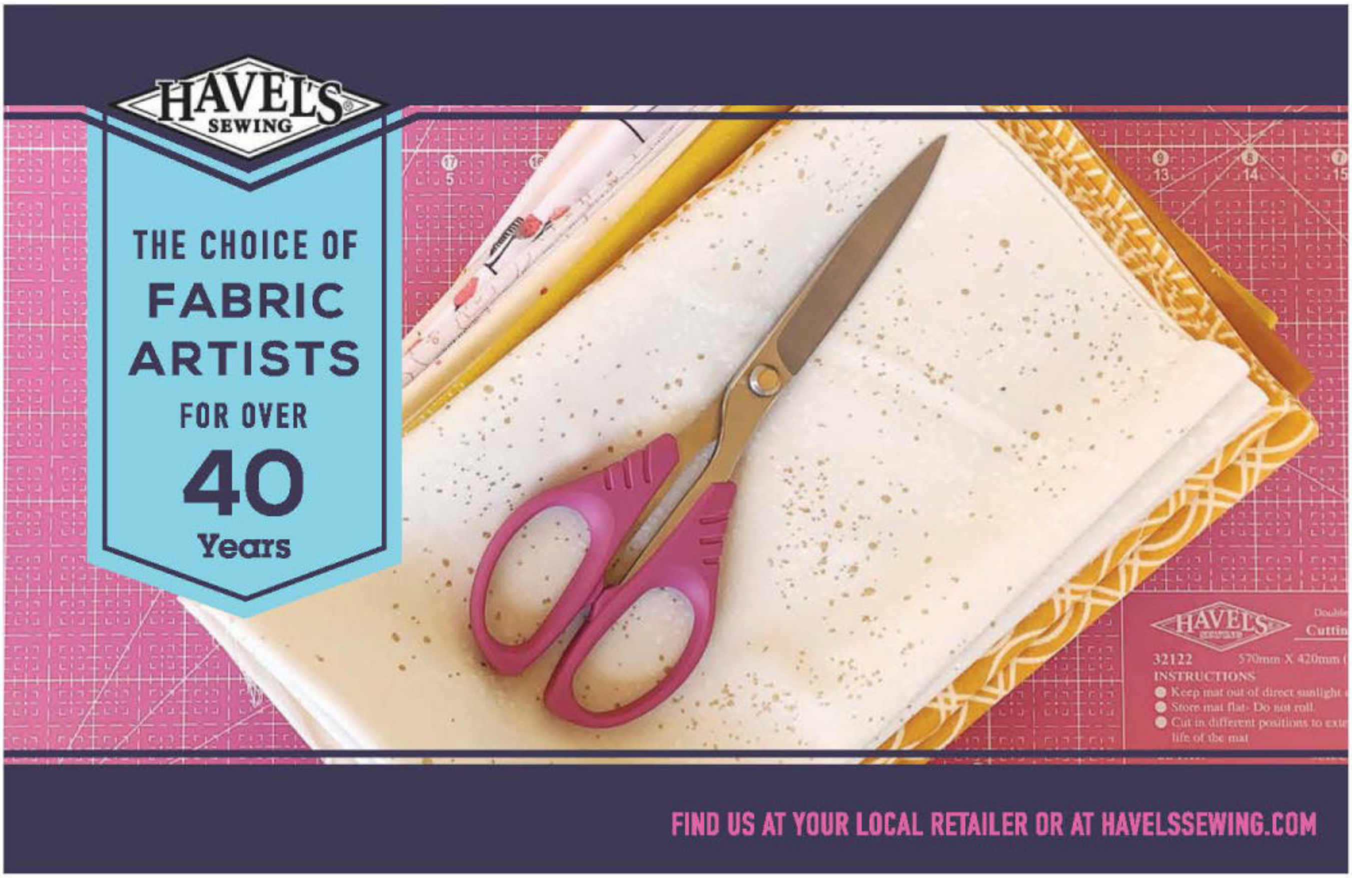
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EDITOR

DEAR READERS AND SEWING ENTHUSIASTS,

There is nothing better than summer sewing. Warm weather projects can come together quickly, so you can make plans in the morning and have a new look in time for your evening out. (And bonus that it's still light out, to show off your new outfit!) You can even try extending your sewing space to the great outdoors to maximize the weather and your sewing time. This year my summer will consist of less sewing and more changing diapers, but I'm excited about this new chapter in my life. If you're also expecting or sewing for someone who is, be sure to check out the latest season of Style Revive: Expecting, on our YouTube channel Sew Daily Network, where you can hack our famous **Antero Shell** into a maternity-style dress (see page 66).

If you love to spend the summer outside in your vegetable garden, enjoy the fruits of your labor by stitching up the **Mise en Place Kitchen Scarf** to wear while you prepare a summer picnic. And if you need something to wear to that picnic, look no further than the adorable **Freshly Squeezed Swing Skirt.** Then to pick up your other picnic essentials, make the **Mirepoix Print Tote** and head down to your local farmers market.

In addition to the summery projects listed above, this issue is also filled with sustainable, inspiring, and skill-building content. Some of the features include:

- Upcycle a **basic throw** with some hand embroidery to snuggle up for summer movie nights (page 47).
- Utilize scrap fabrics and avoid another online purchase by making your own **scrubs for the kitchen** (page 53).
- Elevate your summer bag game by utilizing unique materials to make a **Repurposed Rag Rug Bag** (page 40) and **Roundabout Rope Bag** (page 62).
- Get inspired to sew your own undergarments! Meet lingerie pattern designer **Lily Fong** (page 15), and learn how to stitch up a pair of **Period Briefs** (page 37).
- Learn from the best and read Bianca Springer's tips for **making money with your sewing machine** (page 24).
- Check out our **revamps of older patterns**—all it takes is some new fabric (page 60).

Looking for something to sew on a rainy summer day? Learn a new technique with our digital exclusive pattern, the **Sunny Side Shirred Blouse.** We will help you perfect your shirring skills so you only have to wait for a sunny day to wear it.

Happy sewing,

Meg Healy
and the *SEW NEWS* team

SEW DAILY NETWORK ON YOUTUBE!

Join us on YouTube for sewing how-tos, inspiration, trends, and more. There's a new sewing video every week.

COMING UP

IT'S SWEATER WEATHER FOR OUR *SEW NEWS* FALL 2023 ISSUE, ON NEWSSTANDS AUGUST 2023. INSIDE YOU'LL FIND CHIC YET COZY PROJECTS SUCH AS **A FUZZY SKIRT, TURTLENECK BODYSUIT, AND VELVET WRAP DRESS, AS WELL AS TAILORING AND MENDING TIPS TO MAKE YOUR MAKES GO FURTHER!**

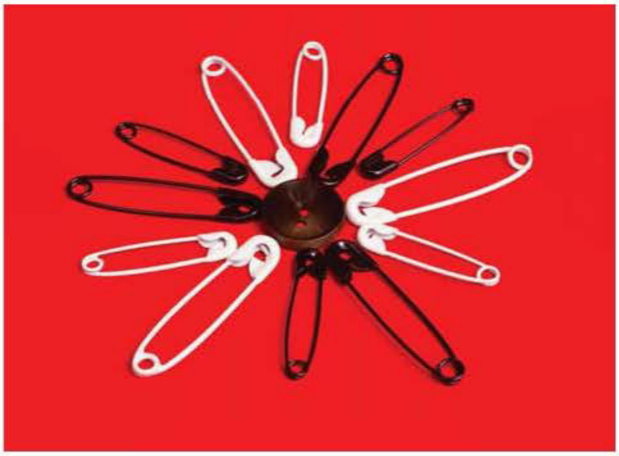
READER TIPS

for summer sewing!

BUTTON BUNDLE

Keep similar buttons together by threading them onto large safety pins. Use this tip to organize buttons by color, by size, or both!

Gail P., email



COPPER COOL

Use "As Seen on TV" copper grill/baking sheets as pressing sheets for appliqué and fusible interfacings. The copper sheets help distribute the heat without the worry of the fusible adhesive sticking to them.

Teresa C., email

PUPPY PICKUP

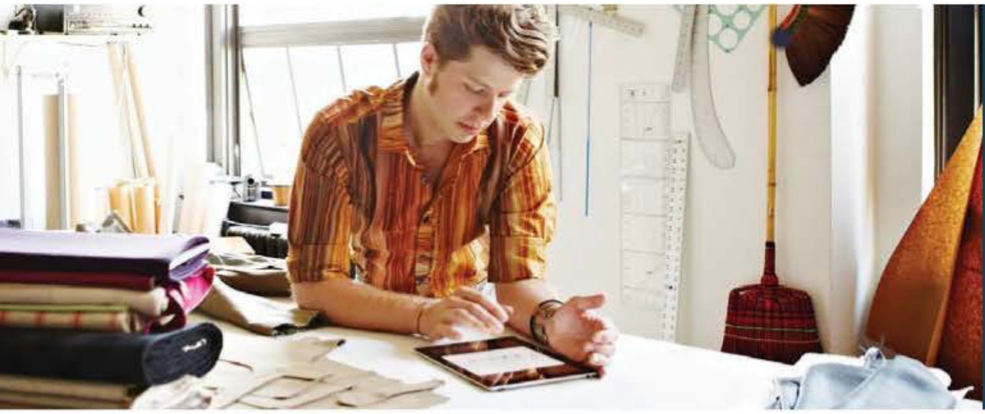
A rubber dog brush is great for picking up pesky threads from carpet.

Irene D., Facebook

GOOD VIBRATIONS

Place a large 13" square mouse pad under your serger to prevent it from "walking" as you sew.

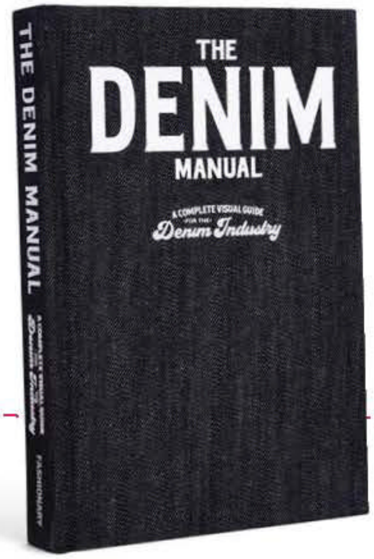
Jill C., letter



GOT A TIP?

DM US ON SOCIAL MEDIA , OR EMAIL US AT SEWNEWS@GOLDENPEAKMEDIA.COM WITH ALL YOUR TIPS, AND YOU COULD BE FEATURED IN AN UPCOMING ISSUE!

STAFF PICKS

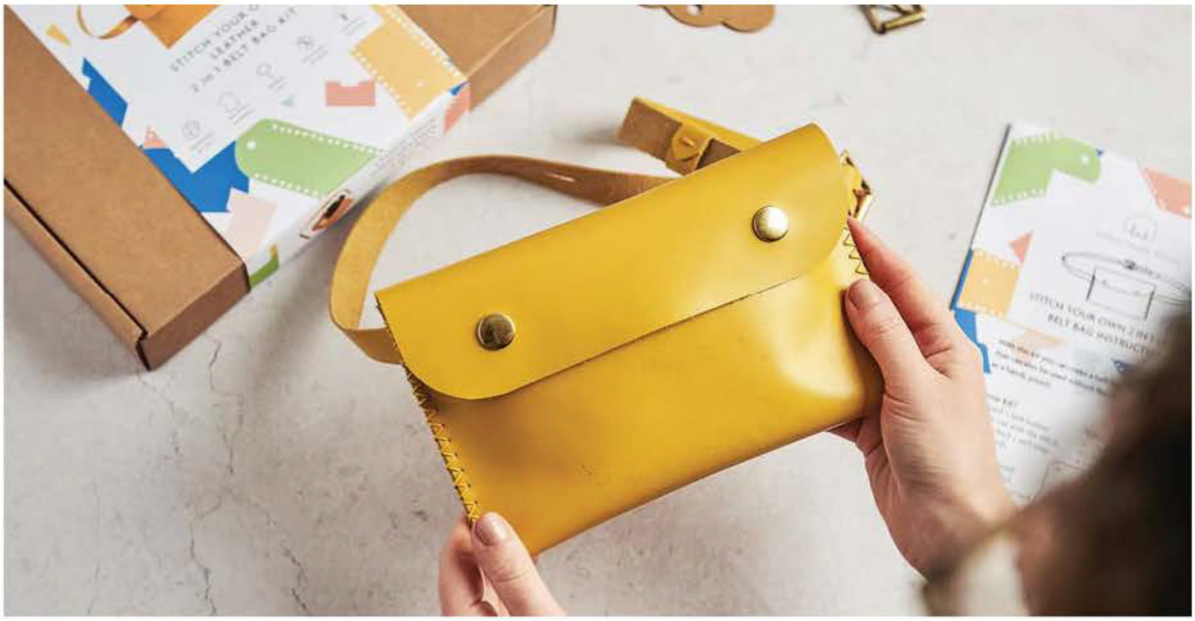

THE DENIM MANUAL
THE
DENIM
MANUAL
A COMPLETE VISUAL GUIDE FOR THE
Denim Industry
FASHIONARY

1

1. Do you sew with lots of denim? Then you need the **Fashionary Denim Manual.** It has EVERYTHING you need to know about the classic textile so you can become a denim expert! **www.fashionary.org**

2

2. The Stitchable 2 in 1 Belt Bag Kit by Leather Needle Thread is a great way to start working with leather. It looks easy to make, and it offers three different hand stitch options. It comes in lots of fun colors, too—perfect for pairing with your favorite summer makes! **www.leatherneedlethread.com**


STITCH YOUR OWN LEATHER 2 in 1 BELT BAG KIT
STITCH YOUR OWN 2 IN 1 BELT BAG INSTRUCTIONS

3. Fanny packs are all the rage right now, but what do most of them lack? A front access pocket for your phone! This pattern by **Loni of Havin Sew Much Fun** combined all the elements of a fanny pack that we love with the ease of a front pocket. There is even a left-handed configuration for the pocket. **www.havinsewmuchfun.com**

3

4

4. Do you have a new baby in your life, or are you looking for the perfect baby shower gift? This **Rainbow Mobile wool felt kit** comes with everything you need to create the cutest accessory for the nursery. **www.brooklynhaberdashery.com**

5

5. Who says sewing can't make its way to the kitchen? These **sewing inspired cookie cutters** let you share your favorite hobby with friends. **www.etsy.com/shop/HollyFoxDesign**

6. Pockets make any garment even better! These adorable and witty labels from **KATM (Kylie & the Machine)** let you share with others your love of pockets. If your new make doesn't have pockets, no worries—stitch on the year instead. These labels are a great way to keep track of your me-made wardrobe adventures. **www.kylieandthemachine.com**

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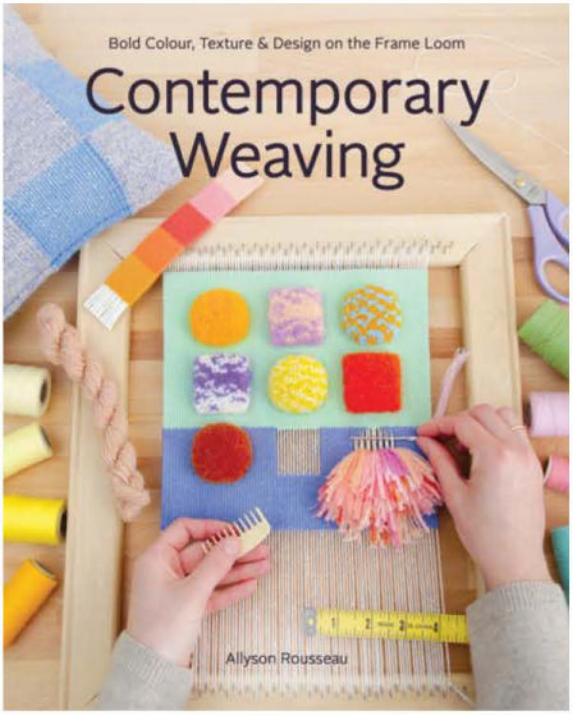
LABELS BY KATM
LUXURY WOVEN LABELS
IT HAS POCKETS


Bold Colour, Texture & Design on the Frame Loom

Contemporary Weaving

Allyson Rousseau

7

7. So many of us are interested in more than just sewing. If you are looking for a new hobby, consider contemporary weaving. **This book by Allyson Rousseau** explores everything a beginning weaver needs to create simple, bold, and colorful projects. **www.ctpub.com**

BINDING BASICS

Bound edges are one of the sturdiest edge finishes. Bindings add style, define edges, and add polish to a finished project. Learn several binding methods, including bias tape, French binding, and using a binder attachment on a sewing machine.

PREMADE BIAS TAPE

Various widths of premade bias tape are sold in packages and can be a huge time-saver. Choose from several varieties depending on the desired finished look.

Single-fold bias tape is used for casings, trims, and ties **(1).** It has a finished width of ½". Use single-fold bias tape as a binding for less bulk than a double-fold bias tape, but be aware that single-fold isn't as sturdy.

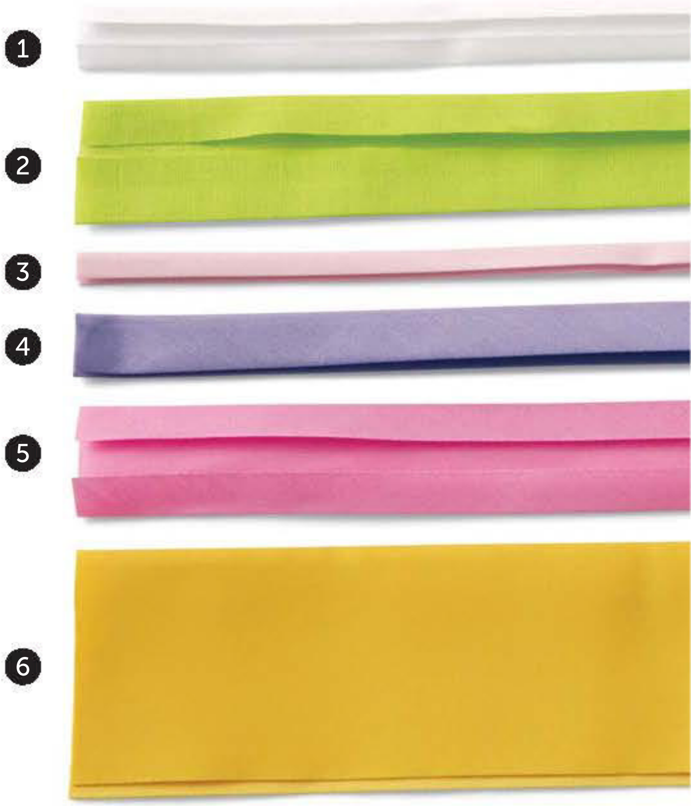
Extra-wide single-fold bias tape is often used in place of single-fold bias tape and has a finished width of 1" **(2).**

Double-fold bias tape is used for narrow ties and straps and is used as an edge finish **(3).** It's a single-fold bias tape that has been folded in half and has a finished width of ¼".

Extra-wide double-fold bias tape is often used in place of double-fold bias tape and has a finished width of ½" **(4).**

Quilt binding is a double-fold binding that has a finished width of ⅞" **(5).**

Blanket binding is a flat binding folded in half lengthwise with finished edges. It has a finished width of 2" **(6).**



CUSTOM BIAS TAPE

Create custom bias tape to coordinate with a project. When cutting fabric for bias tape, always cut the fabric along the bias for the most stretch. To easily cut along the bias, place the 45° line on a ruler along one fabric straight edge **(7).** Cut along the ruler long edge.

To create single-fold bias tape using a bias tape maker, cut a fabric strip according to the desired width. Feed the strip wrong side up into the bias-tape channel and pull it out the open end so the strip edges fold to the wrong side center. Press the tape flat **(8).**

To create double-fold bias tape, follow the previous step, and then fold the tape in half lengthwise; press.

STRIP MEASUREMENTS

To determine the strip width to cut, determine the desired finished binding width and then multiply it by two; record. Multiply the seam allowance by two; add to the recorded measurement.

For high-loft or thick quilts, add an extra ⅛" to ¼" to ensure the binding covers the stitching on the quilt backing.

To determine the strip length, measure the item perimeter and add 10" to 12" to account for mitering corners and finishing.

Joining

Join strips using a diagonal seam to reduce bulk and achieve more inconspicuous joining points. With wrong sides together, align the strip ends at a right angle. Stitch at a 45° angle, and then trim the seam allowance to ¼"; press open the seam **(9).**

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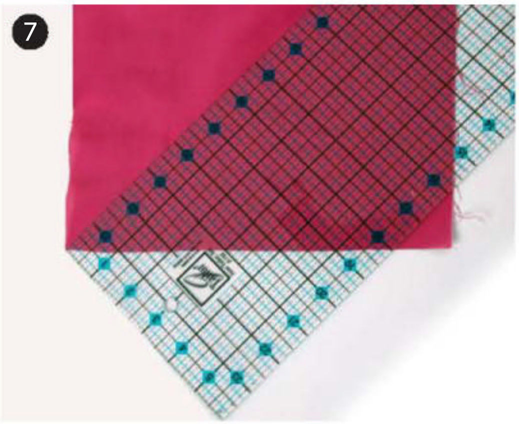

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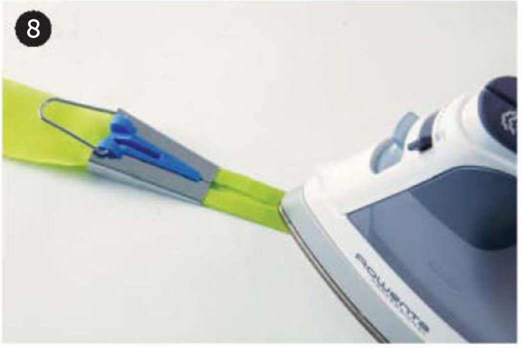

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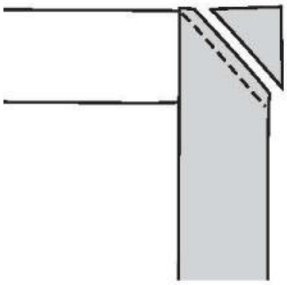

Create custom bias tape to coordinate with any project.

FRENCH BINDING

A French binding is also called a double binding. This binding works well on quilt edges and is the most durable binding method.

Piece bias strips to achieve the necessary length for binding the desired edges. Add an extra 10" to 12" to account for mitering the corners and finishing the ends.

Cut one short end at a 45° angle. Fold the angled end ½" toward the wrong side; press. With wrong sides together, fold the binding strip in half lengthwise; press **(10).** With right sides together, center the folded end along one edge.

Stitch the strip using a ¼" seam allowance, ending ¼" from the fabric edge. Fold the binding up at a 45° angle **(11).** Then fold the binding back down over itself to miter the corner. Raise the presser foot and rotate the fabric 90°. Stitch the adjacent edge, beginning ¼" from the corner **(12).** Continue stitching, mitering each corner.

Trim the binding end 1½" beyond the beginning. Tuck the end into the folded beginning and continue stitching.

Fold the binding toward the wrong side, enclosing the raw edges **(13).** Slipstitch the fold to the wrong side.

MACHINE BINDING

Attachments are available for some machines that hold, fold, and wrap fabric strips around a project edge, enclosing and finishing it all at once **(14).** Cut fabric strips that fit into the attachment and adjust the needle position to stitch on the binding in one easy step.

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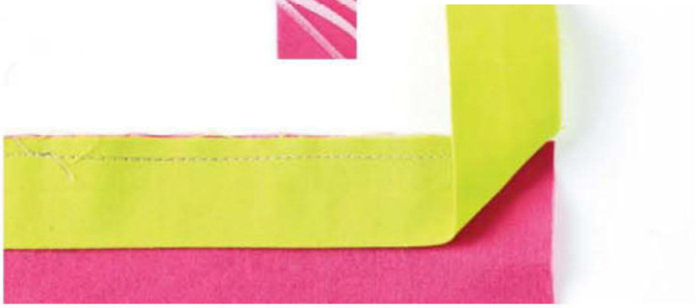

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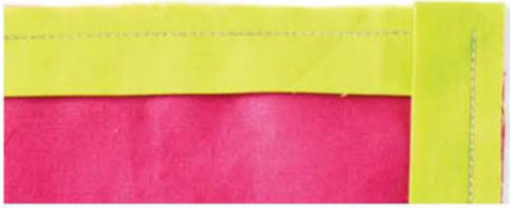

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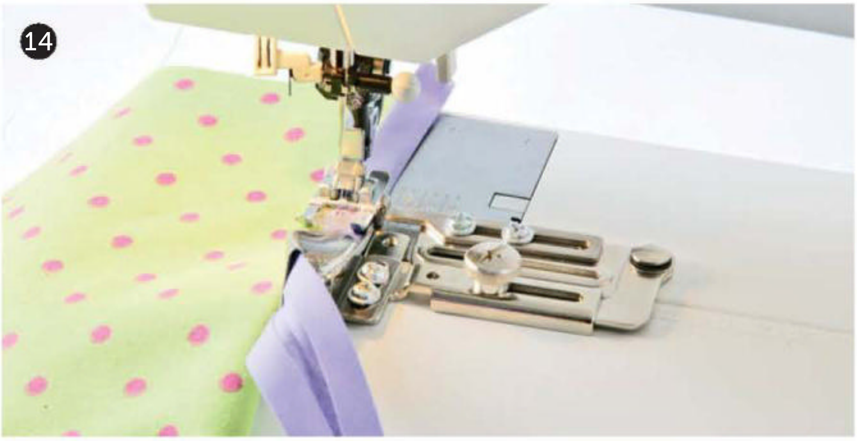


SOURCES
Baby Lock provided the Ellisimo sewing machine and serger double-fold bias binder attachment: babylock.com.
Bernina provided the walking foot: bernina.com.

BEAUTIFUL BINDINGS

Follow these helpful tips to stitch beautiful bindings every time.

- Use a walking foot to apply binding, especially on a quilt **(A)**. The foot feeds all of the layers together so that the binding is evenly stitched and not stretched.
- Use a guide on the presser foot and adjust the needle position to ensure consistent seam allowances.
- Use double-sided adhesive tape to hold the binding around the edge for stitching. Place the tape on the back seam allowance, and then remove the protective paper. Wrap the binding around the edge and press firmly onto the tape. Secure the binding with hand or machine stitching **(B)**.
- Use fusible thread in the bobbin when attaching the binding. After stitching, wrap the binding to the wrong side; press to secure the binding for hand or machine stitching.
- Achieve quick, professional-looking results by using a double-fold bias binder on your serger **(C)**. Test on a sample for proper alignment before serging your project.

A

B

C

PRACTICE YOUR BINDING BASICS ON OUR REVAMPED AND REFRESHED PETAL PLAYSHORTS. SEE MORE ON PAGE 61 AND SHOP THE PATTERN AT WWW.SEWDAILY.COM

MEET THE MAKER

LILY FONG

OF LILYPADESIGNS

Lily Fong, M.Ed., is the owner and lead designer of LilypaDesigns. She helps people achieve their dreams of a well-fitting bra through her PDF sewing patterns, blog, sewing community, online courses, and sewing supplies. Her pattern pieces are designed to mix and match different sizes to better fit individual body shapes; the instructions read like a choose-your-own-adventure book.

Lily has studied multiple drafting methods and strives to help as many people as possible into comfortable bras. Her love of teaching and penchant for data led to a different method of selecting bra sizes: one that depends on breast measurement instead of chest circumference.

When not pattern making or interacting with clients, she can be found on various crafting adventures with her three boys—babywearing the youngest, with coffee in hand.

***Sew News:* Describe your perfect day.**

Lily: A nice cappuccino with a fresh croissant to start off the day, followed by a few hours of uninterrupted time in the studio. A late lunch with the family, followed by a trip to a park with a playground and a lazy afternoon. Dinner at a favorite spot, then a walk along the beach. Reading a chapter in the Harry Potter series in an awful but highly entertaining British accent to the kids before bed.

***SN:* What's your must-have tool in your studio?**

L: Such a hard question, since my answer differs depending on which "hat" I'm wearing. Sewing-wise, the rotary cutter—without a doubt. Drafting-wise, my computer—because all of my stuff is digital.

***SN:* Where do you find inspiration?**

L: I've been inspired by retro lingerie, historical corsets, and swimwear, in addition to current lingerie trends from Asia, America, and Europe.

Photos courtesy of the artist

SN: **How did you get into lingerie sewing?**

L: Like so many others, my lingerie sewing began when I couldn't find a comfortable bra that fit! I spent quite a few months navigating through numerous bra sizes via multiple calculators before landing on a close approximation. Then I began some minor adjustments to get the bra to fit better. At one point, I was purchasing new bras then making numerous adjustments before deciding that this was ridiculous. I did a quick online search to see if bra sewing patterns exist, and the rest was history.

SN: **What's your sewing mascot?**

L: Hmm. Maybe a raccoon? They're efficient problem solvers, opportunistic eaters, intelligent, and curious.

SN: **What's your motto?**

L: Be lazy but smart. What was viewed as taking a shortcut in school is lauded as efficient in the workplace.

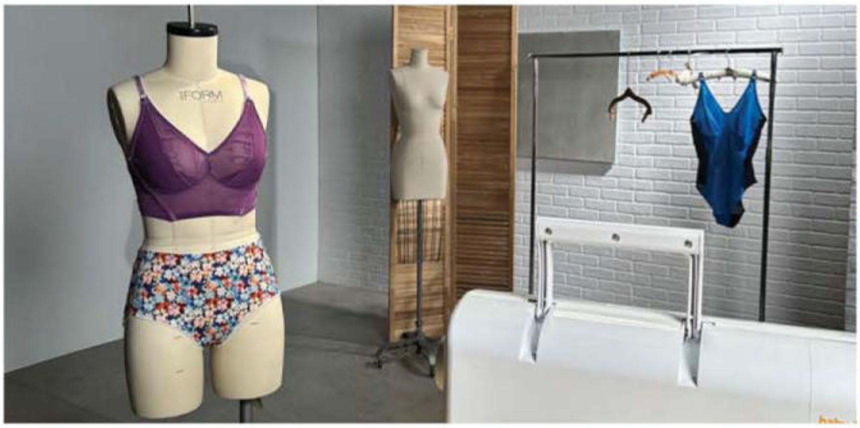
SN: **What's your favorite sewing snack?**

L: Not really a snack, but various Asian-style iced teas such as boba milk tea and fruit teas. The tapioca balls and other toppings within the drink are like a tiny built-in snack. Bonus that the hands stay clean and dry.

SN: **Do you have any other favorite hobbies?**

L: I actually had a separate business making custom French macarons in various characters (think bears, anime, and Pokémon) before going full-time with LilypaDesigns. I also enjoy cooking with my kids, barre class, jewelry making, and hula dancing.

Check out more from Lily on her website, www.lilypadesigns.com.

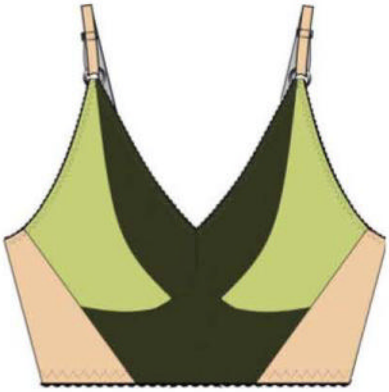


Everyday Lingerie
with Lily Fong
sewdaily

LEARN HOW TO MAKE YOUR OWN EVERYDAY LINGERIE WITH LILY FONG IN OUR BRAND NEW INTERACTIVE WORKSHOP.
REGISTER AT WWW.SEWDAILY.COM

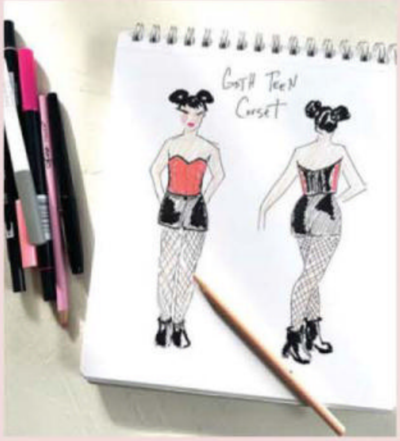
INTERACTIVE LINGERIE WORKSHOP

We are so excited about this new lingerie course that the editors of *Sew News* are each making a few (or all!) of the pieces in the course. Get inspired by all our lingerie sewing plans...



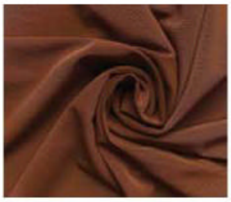
Being pregnant and now planning for a postpartum body—I'm all about the comfort! My favorite part about this lingerie course collection is the focus on comfort and the no underwires in the bralette. My first sew is going to be making the Everyday Bralette, paneling together power meshes I purchased in New York City at my favorite store, Spandex House. The different seam lines make it fun to design a color-blocked bralette and make it so easy to use up little scraps of fabric. I also hit up a trim store and found some perfectly matching green elastic that I will use, too.

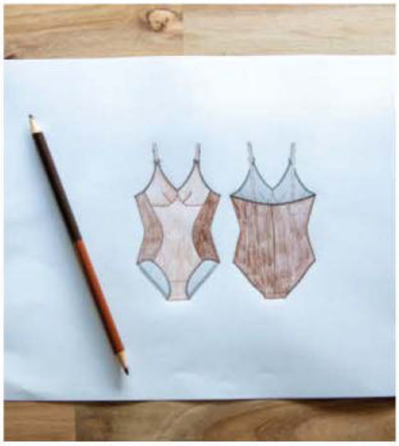
I'm also going to try my hand at making it a nursing bra by using nursing bra clips at the top of the cups instead of the ring. I will just need to accommodate for an extra piece to hold the side in place—challenge accepted. ***—Meg***



Our new Everyday Lingerie Workshop with Lily Fong includes a fashion corset! The fashion corset is a must-have item for any modern wardrobe. Stitched up in classic lace, bold prints, or even neutral solids, there's something for everyone. They are also incredibly figure flattering! Not only do they look great, but they can also be worn in various ways—team them with jeans, shorts, over a shirt, or under a jacket. I decided to surprise my youngest goth girl teen with her very own pink and black version.

If you're feeling creative, why not try sewing your own fashion corset? You can choose the fabric and fit to get an individual look that expresses your personal style. So don't miss out on this fashion trend—get ready to turn heads! ***—Sadie***





The Everyday Bodysuit came at the perfect time because I have bodysuits on the brain. What I like so much about this bodysuit pattern are the design elements making it more than just your average bodysuit: the sewing lines that accent the bust as well as the side panels. Not only is this a great way to highlight the curves of your body but it also lets you play with fabric.

For my bodysuit I wanted to go with shades of neutrals; think Skims but handmade. I found this really beautiful cinnamon fabric with a coordinating fabric in caramel that are just different enough to play on the pattern stylelines. My favorite part of these patterns is the ability to work with different fabrics to make the pieces uniquely yours. ***—Kimberly***

Sewing MENSWEAR

VOLUME 5:

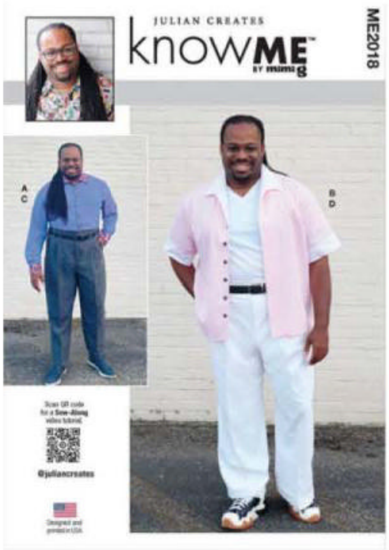
FASHION TRENDS FOR SPRING/SUMMER, '23

BY JULIAN COLLINS

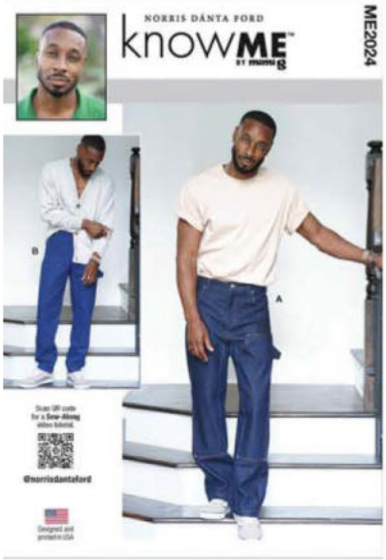
I love checking out new designs from major high fashion brands—not because I want to copy them, but because I am always interested in how I can incorporate new ideas into my sewing. Many of us in the sewing community have lamented that we don't get a lot of new designs in the pattern market. But even existing patterns are a great base for new ideas and garments. Let's look at some of the new spring/summer 2023 trends and see which patterns can be used to help emulate the looks.

BAGGY

One thing we have seen a lot of on the runway is the resurgence of looser fitting styles. I think this trend started on social media, where a battle between generations is taking place: those who like slim legs and skinny jeans versus those who prefer baggy, wide leg, stove pipe, or straight legs. We're now seeing a lot of baggy styles on the runway—not just in casual chinos and jeans but also in more formal attire, including suits. Some ways to implement the baggy look in your own wardrobe are by using these patterns:

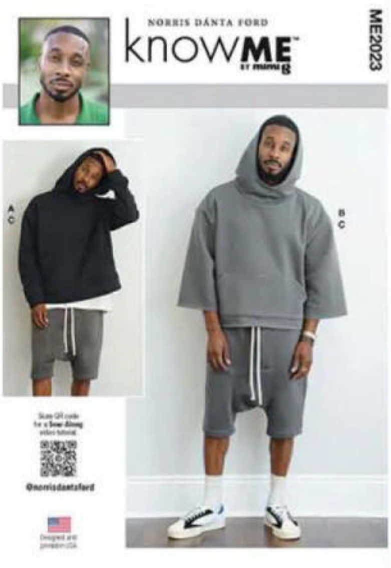

JULIAN CREATES
knowME
BY mimi g
ME2018
A
C
B
D
@juliancreates

- Wide leg pants are a great place to start: ME2018 (view D) | Men's Shirt and Pants by Julian Creates | Know Me Patterns (somethingdelightful.com)

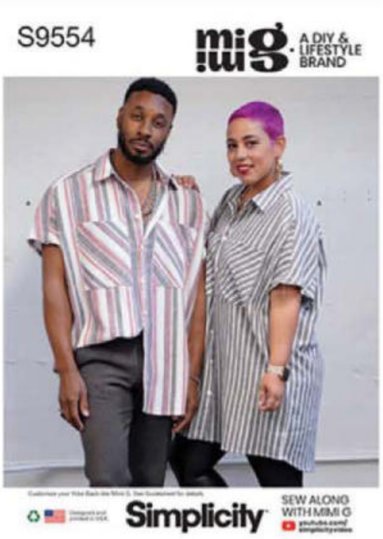

NORRIS DÁNTA FORD
knowME
BY mimi g
ME2024
B
A
@norrisdantaford

- Flared legs give a nice silhouette: ME2024 (view A) | Men's Jeans by Norris Dánta Ford | Know Me Patterns (somethingdelightful.com)

The baggy look isn't just for pants. You can also find it in oversized, loose-fitting jackets and shirts, as seen in these patterns:


NORRIS DÁNTA FORD
knowME
BY mimi g
ME2023
A
C
B
C
@norrisdantaford

- This oversized hoodie is comfy and looks great: ME2023 | Men's Hoodie and Shorts by Norris Dánta Ford | Know Me Patterns (somethingdelightful.com)

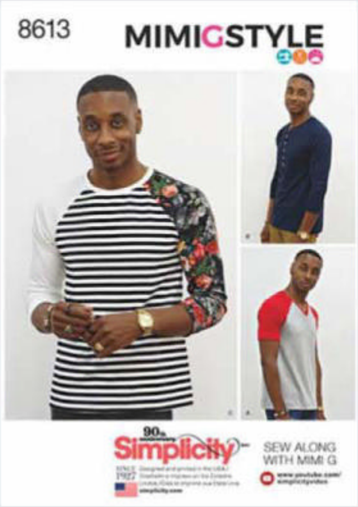

S9554
mimi g
A DIY & LIFESTYLE BRAND
Simplicity
SEW ALONG WITH MIMI G

- This oversized shirt is bound to be a spring/summer favorite: S9554 | Unisex Shirt in Two Lengths | Simplicity (simplicity.com)

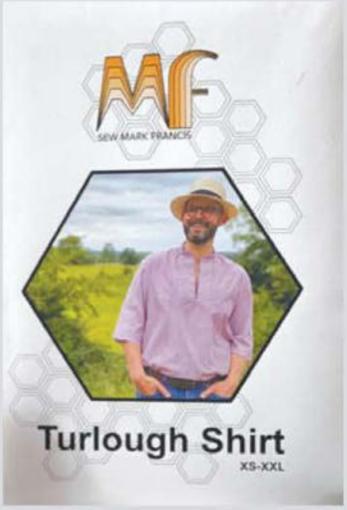
V-NECK

As we head into summer, it's time for styles with more ventilation around the neck and chest. We're not just seeing typical V-necks that stop right around the clavicle; we're seeing designs that are cut a lot deeper. Vintage patterns (and knitting patterns) from the 1970s can offer great inspiration. To find vintage patterns, you might scour resale websites or check with your older relatives. Here are some other options to get in on the V-neck action:

- Look for vintage Kwik Sew and Stretch & Sew, whose shirt and sweater patterns were cut with a deeper V.



- A basic T-shirt pattern can give you many options: S8613 | Simplicity Sewing Pattern Men's Knit Top by Mimi G Style | Simplicity (simplicity.com)



- This shirt doesn't have a conventional V-neck, but the center split gives it perfect summertime vibes: Turlough Shirt Sewing Pattern | Sew Mark Francis (sewmarkfrancis.com)

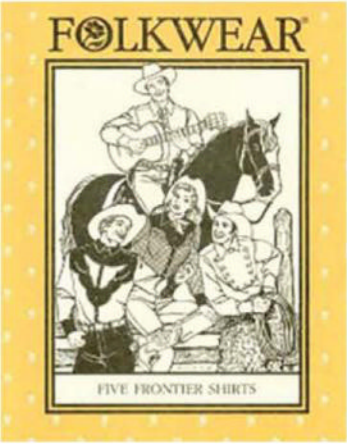
- This modern pattern offers a deeper V-neck: Pattern No. 815 | Men's Knit Jumper and Waistcoat | Grasser (en-grasser.com)

WESTERN WEAR

Western shirts have been in style and offered in pattern catalogs for decades. In this respect, the home sewing industry has been ahead of the fashion industry curve. I love the details found in western wear, especially the front shoulder yokes on the shirts and the interesting pocket detailing on the pants. This type of flair can be added to almost any pattern. Here are some patterns and ideas to get you started:

McCALL'S
A
B
C
D
M7980

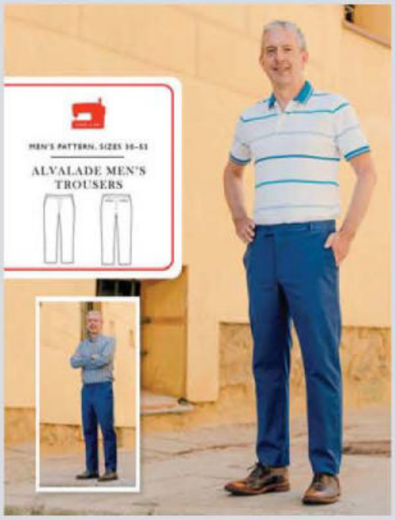
- These basic shirt patterns are a great place to start: M7980 | Misses' and Men's Shirts | McCall's (somethingdelightful.com)



- This collection gives you five yolk options, for a variety of looks: 212 Five Frontier Shirts | Folkwear (www.folkwear.com)

ATHLEISURE

Athleisure has remained popular for many seasons, not only in high fashion but also in regular department stores. Now that a lot of people have hybrid or full-time work-from-home jobs, we're dressing differently than in the past. Athleisure works well for our new lifestyles. We've seen slacks that look like regular woven pants but are made from super stretchy techno fabric that is sweat resistant, moisture wicking, and moves with you. We're also seeing more patterns for stretch fabrics and features such as elasticated waists in the back and regular flat waistbands in the front. Athleisure is a great addition to our wardrobes and something we will wear often. Here are a few patterns for comfortable, stylish clothing:



- The extending waist adds extra comfort to these pants: Liesl + Co Men's Alvalade Trousers | The Fold Line (thefoldline.com)

- These unisex pull-on pants fit like a dream: The New Craft House Men's Everyday Trousers | The Fold Line (thefoldline.com)

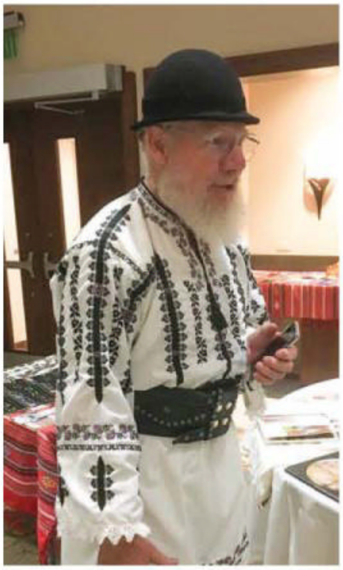
- These elastic-waist pants can be made in a more formal garment fabric such as suiting, for a pair of slacks that can go straight from the office to errands: Pattern No. 915 | Trousers Grasser (en-grasser.com)

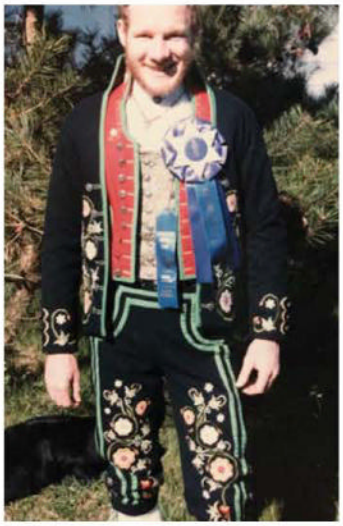
BOLDNESS

Boldness in menswear is a trend that can be applied to any design. It's all about exploring and having fun with color, patterns, and prints. Gone are the days where men are limited to wearing only neutrals such as navy, dark gray, black, and khaki. We are now free to explore different fabrics, patterns, and prints. On the runway we've seen a lot of metallics (including metallic vinyls), faux leathers, and denim. To embrace this trend, find ways to incorporate different fabrics into your makes. Be bold and choose a fun summer print for a button-up shirt. Or if that's a little too daring for you to start with, try adding a pop of color inside your pocket linings or your waistbands as a way to try something new.

As sewists, whether we've been doing it professionally for years or we're just starting out, we are our own personal fashion designers. We can decide on the styles, silhouettes, and fashions to fill our wardrobes. The patterns highlighted here are only guides to get your imagination working. The sky is truly the limit to what you can create. Take a chance to be bold this season—and have fun doing it!

BRUCE BAILEY





Photos courtesy of the artist

***Sew News:* What do you love most about sewing?**

BRUCE: I love turning the desire for a particular garment into reality through the work of my own hands. I love clothing with a purpose, that has character, and that is pleasing and engaging to the eye. Sewing, or more to the point in my case, embroidery (pun intended) is an artistic outlet that engages me with cultural histories, connecting me to artisans in other lands in ways that are missed by more casual observers. (Participating in culture through the dance, music, and foods of other lands, which I also do, are additional avenues to deepen one's understanding of other peoples and places.) Sewing ethnic attire also is an investment in one's self, a time for calm and reflection.

***SN:* How did you get into stitching traditional costumes?**

B: In January 1978 I started taking folk dance classes in college. A year later I began getting into exhibition and performance groups, where members needed to come up with their own outfits. My first projects were fairly simple affairs—an Israeli shirt and a "Scandinavian" outfit (knickers, shirt, and vest)—that were easy to assemble (or modify from existing garments).

In late 1980 I found myself faced with coming up with a Norwegian bunad (folk attire) for a pair of upcoming dance shows. Based on my rather easy earlier efforts, I generously allowed myself 3 to 4 weeks to complete the outfit: an embroidered wedding suit based on elements from three different regions of Norway. (I'm not a purist; I have no problem using artistic license to mix and match ideas to achieve the result I want.) This was my first attempt at anything involving embroidery, however. My landlady at the time, a seamstress, sat me down and showed me how to do satin and buttonhole stiches, which I practiced for maybe 20 minutes. I then blithely forged ahead, utterly ignorant of what I had let myself in for.

The bunad project called for me to fabricate five garments, three of them with embroidery, two of these heavily so. When showtime came around, however, I had completed only two and a half of the five garments! It was enough to do the shows, but I was not nearly as well-dressed as I would liked to have been. (It's true what they say, though, "The show must go on!") After the last curtain closed, and with some disassembly of the knickers so I could finish the embroidery on the legs, the rest of the outfit would ultimately take an additional four years of concentrated effort to finish. (The lion's share of the work during those four years was on the jacket, which has multiple flower-themed designs on it. And incorporated into the floral display are a dozen different examples of wildlife—an idea inspired by a chance encounter with a woman wearing a lovely, heavily embroidered Chinese vest sporting a multitude of critters wandering through the canes, leaves, and blossoms of the vest.)

Once I finished the bunad, I thought (or did someone suggest to me?)

that it might be fun to enter it (novice needler that I was) into a couple of upcoming regional fairs, just to see what would happen. To my surprise and delight, the bunad won blue ribbons in both contests.

SN: How long does it take you to make something by hand?

B: That depends mostly on how involved the projects are: how much design work is needed to get started, how many garments need to be made, how much embroidery is involved, and how much time can I devote to it. Fortunately, when I get started on a project I usually stay pretty focused on it, pushing myself to finish, even when I know my end goal may take years to reach.

SN: Who has been influential in your sewing journey?

B: My sewing journey has primarily been influenced by cultures other than my own through involvement with International Folk Dancing (IFD) groups over the past 45 years. This afforded me a rich and varied exposure to fascinating aspects of other lives and cultures around the world (dance, music, textiles, foods). Being in various performance groups over the years certainly provided an impetus to make outfits from different countries (Israel, Norway, Russia, Ukraine, and French Canada so far).

Fabricating and fitting new garments has been a necessary aspect of the work I do—and I had to learn this through trial and error—but it's the embroidery that I love most about sewing. There are few limits, if any, on what images can be sewn on a fabric base, or to the self-expression that can be achieved with a simple needle, colored floss, and some imagination turned loose.

Traditionally, in Norway, Romania, Croatia, Guatemala, and many other countries around the world, creating an embroidered garment was (and sometimes still is) an endeavor that can span decades. Girls (usually) start on a dress at a young age that will eventually become their wedding dress. After the nuptials, additional embroidery is then added to the dress through middle age and into their maturity—a never-ending project. And along with the wedding dress these ladies would also make and embroider clothing for their sweethearts, husbands, and children—or to sell in the marketplace.

Modern technologies and machines do much of this work today, and the quality of the garments (certainly the embroidery, in my opinion) suffers for it in the end. It's the traditional craft, plus the legacy of earnest human effort, that appeals to me. So (sew?), why should women have all the satisfaction and fun of creating an enduring and utilitarian item of beauty that celebrates both art and heritage?

SN: What is your most treasured sewing tool or resource?

B: I suppose my most treasured resource over the years has been my imagination. It is said that if you can imagine it, you can build it. Pictures and/or actual garments to copy from are a big help to me. A versatile sewing machine is useful as well. But I guess the tool I value the most is a sturdy embroidery needle (please, no embroidery machines).

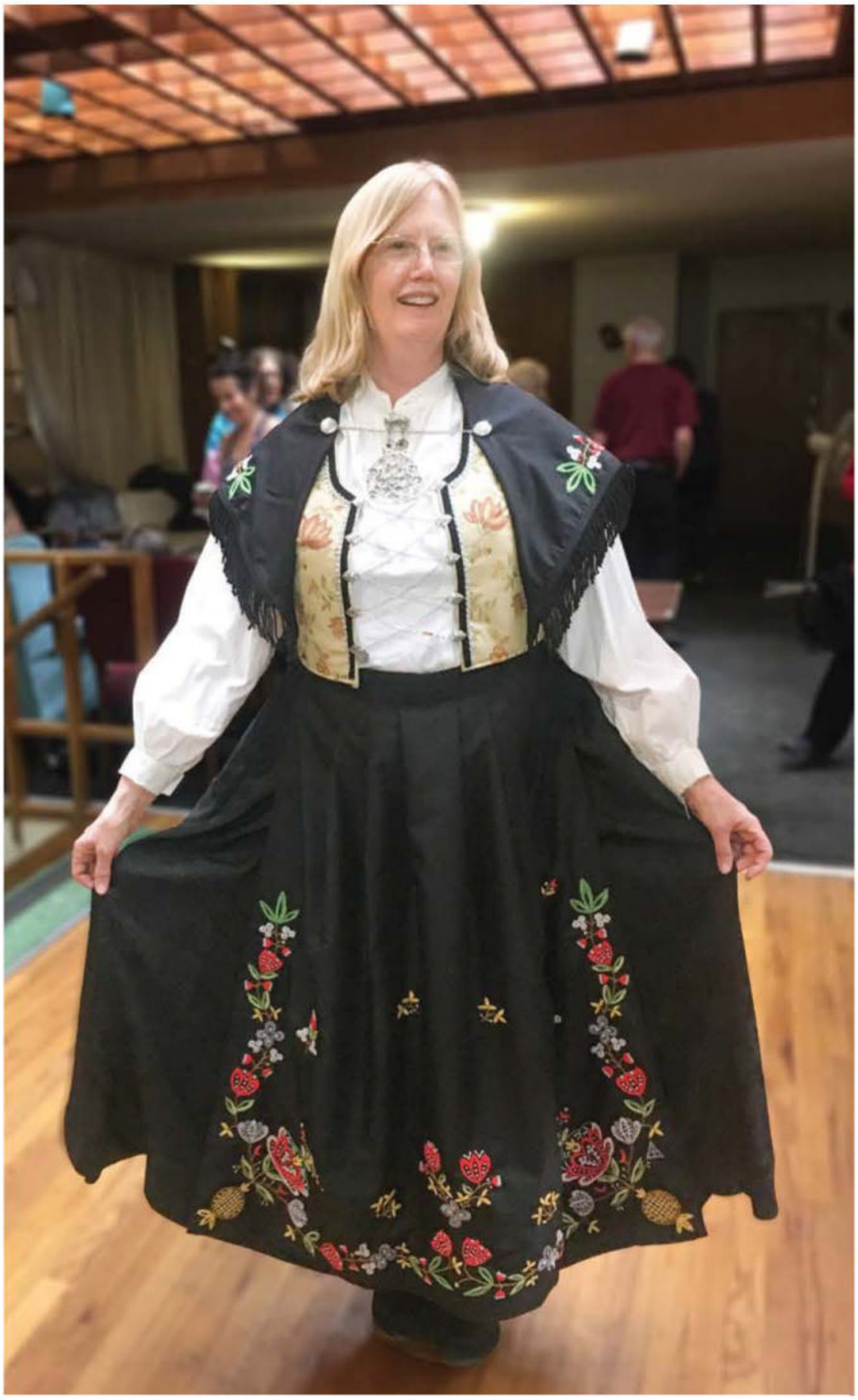
***SN:* What is your favorite project you have made?**

B: All of my projects are treasures to me, but I suppose the top three would be those that took the most effort to create: the Norwegian man's bunad (longer than four years to complete), a Romanian shirt (seven years, cross-stitched with between 100,000 and 200,000 stitches), and a Norwegian woman's bunad (from Rogaland, five years). These outfits give even a casual observer a much greater cultural idea of the regions the outfits come from than what anyone could glean from merely hearing the name of the country spoken in conversation, or by simply reading a country's name on a page. Beyond the artistic considerations of their creation, my embroidery projects are a celebration of human diversity. Which one is my favorite? That's kind of like asking a parent which of their children is their favorite.

***SN:* Why don't more men sew?**

B: Cultural bias? Too much emphasis on instilling bravado and being "strong" while growing up (and in adulthood)? Embarrassment over the idea of stepping out of expected gender roles? Who knows? Culturally, people get stuck in stereotypes and have a hard time thinking outside of those very constraining boxes that others want to stuff us into, insisting we must conform to their way of thinking and being. Step out, guys (and gals!); just say "no" to conformism! Or rather, exhibit a bit of stereotype reversal; it can be fun. As an example, I did a tour of duty in Cuba with the U.S. Coast Guard back in 2003. We ran armed patrol boats to protect the naval base at Guantanamo Bay. Most of us in the unit were reservists. And I got such a kick when everyone had to acknowledge that our very best sharpshooter on .50-caliber machine guns was a petite young female whose civilian job was that of a third-grade school teacher stateside! Letters from her classroom indicated her students' support and approval of her as well. It's amazing what happens when people dare to open up and follow their own hearts and interests, refusing to cave in to the controlling pressures of others.

I really enjoy embroidery as an expression of myself, to myself. (As did the football star Rosey Grier—needlepoint and macramé, actually. He even wrote a book on the subject, *Rosey Grier's Needlepoint for Men,* 1973). Gender roles used to pretty much define the lives of people; there was men's work, and there was women's work, period. Not so much any more, thank goodness, even though there is still plenty of room for expansion. Sewing is—and always has been—artwork. And it's great to be a part of that!



SEWING Side Hustles

BY BIANCA SPRINGER

Take your sewing skills to the next level by earning money with your craft. There are several ways you can begin to monetize your sewing hobby by using what you have. When considering what you will offer to the public, you should know your skills, know your customers, and play to your strengths. If you are embarking on a new venture, there are some basic supplies you may want to have in order to begin.

WHAT YOU NEED TO BEGIN

- A sewing machine with a range of specialty feet to suit your services
- Specialty machines specific to your area of specialty (e.g., serger, cover-stitch machine, embroidery machine, industrial machine, blind hem machine, vinyl cutter)
- Sewing patterns
- Fabric, batting, interfacing
- Sewing notions (e.g., pressing hams, irons, ironing boards, cutting mats, scissors, rotary cutters, pattern weights)
- Dress-form for fitting and display
- Photography backdrops
- Hi-resolution camera or camera phone to document work, promote, and share via social media
- Social media apps
- Storage space for inventory and supplies

WHAT GOODS OR SERVICES WILL YOU PROVIDE?

Repairs and Alterations

Ready-to-wear clothing is not tailored to fit the unique complexities of the wide range of body types. Many people have a hard time finding clothes that fit them correctly and require help getting them altered. Adjustments for weight gains and losses, adaptive adjustments for the differently abled, and special occasion alterations for proms and weddings all mean there is a market to be filled.

Sewing Lessons

Empower the next generation of sewists by teaching a range of sewing classes. They can be offered in person or online using apps such as Zoom, Skype, Google Meet, and others. Classes can be project-specific or series-focused and can target various ability levels (e.g., beginner, intermediate, advanced).

Items to Sell

Use your skills to make and sell a niche product. Consider a narrow focus and specialize in that. Some trending areas of potential focus include size-inclusive garments, zero-waste sustainable styles, home décor items, one-of-a-kind bags, gender-neutral clothing, upcycled items using unique materials, customized or personalized items, or items made using organic fabrics.

Note: If selling items from a pattern you purchased, confirm you have permission from the pattern author to do so.

Custom Garments

Many people want custom-made clothing. They may see something on the runway or a website that inspires them. They may want a reimagining of a piece or the creation of something unique. If you have the skills to realize others' visions, you can meet that market demand.

Designing and Writing Patterns for Others

If you have the knowledge and skills to write patterns and draft illustrations, you can offer those services to other makers. Some creative makers have ideas and visions of finished work but lack the tools to deliver the final pieces to a wider market. Your knowledge of pattern grading, mathematical calculations for finished projects, and illustrations of the work are invaluable to someone who has the creative vision but lacks the technical know-how.

Writing for Your Favorite Sewing Publication

If you are reading it, someone wrote it. Editors of your favorite publications are constantly looking for new and innovative content. Contributors to your favorite publications may be independent contractors working on a per-project basis. Though you see their work consistently, they are not on staff; rather, work is assigned to a pool of expert contractors. If you have ideas to offer, reach out to your favorite magazines. Some publications issue calls for specific digital and print articles and projects. Others accept project proposals submitted to a point of contact.

Being a Pattern Tester, Sample Maker, or Brand Ambassador

Independent pattern making companies, independent quilt designers, and fabric companies often need help to work out the kinks in their designs before going to market. Some companies also want a fresh take on their products and want product samples to use in displays. Follow the brands you like, and respond to requests for these services. Many businesses understand the need to pay testers for their work. Compensation can include products, discounts on other items, and financial payment.

If you love a product, consider applying to be a brand ambassador for the company. There are opportunities to use and promote the products of sewing machine companies, fabric producers, fabric and craft stores, manufacturers of sewing furniture, thread companies, craft supply stores, and more. Investigate the process on these companies' websites. If possible, contact past and current ambassadors to ask about their experiences.

Selling second-hand items online
There is a market for vintage, retro, discontinued, and out-of-print patterns, fabrics lines, and notions. Estate sales, garage sales, Facebook Marketplace, Craigslist, eBay, and Mercari are potential sources to find bulk items to stock your online store.

Once you have sourced your inventory, build your virtual store. Consider Etsy, Shopify, Big Cartel, Facebook Marketplace, Craigslist, eBay, Instagram, and others as places to sell.

THE BUSINESS OF MONEY

In the current world of fast fashion, the general population has a skewed perception of what it takes to make a product from beginning to end on a small scale. The work of the artisan is not universally valued. It is important to price your work to cover your expenses plus fair compensation for your work. You may need to educate the consumer on your process and the benefits of buying handcrafted goods. Do your research and see how much comparable items in your area sell for. You do not want to undersell yourself or unfairly undercut other makers.

When working as a content creator, the trend has been for brands to offer to pay in product and exposure. I urge you to consider the value of the product along with the output required of you. To be given 4 yards of popular fabric in advance of its release to play with may seem appealing and exclusive. However, when you factor in the labor, styling, photography, and social media promotion of the completed project, you may need to renegotiate. Educate the brand on what it takes for you to present the product as they require, and seek additional product or monetary compensation to make the work equitable.

Some brand ambassador opportunities are only product-based. The value of these items may be significant and beyond what you are willing to pay to acquire them on your own. Some of these products may improve your space, advance your skills, or provide another money-making avenue. Consider if you will use a company's product to expand the reach of your pattern, class, or product. Evaluate the potential benefit of your work being shared on their platform to expand your visibility. Consider your ability to produce the content required, the value of the product, and the potential nonmonetary benefits.

Keep It legal
Investigate the rules and laws related to doing business in your city and state. Even if you are starting small, anticipate growth and know your requirements. There are tax obligations and benefits associated with starting your own business. Your local Small Business Association will have guidance on how to begin.

When working as an independent contractor, you will sign contracts outlining the terms and conditions of your arrangements. Play close attention to nondisclosure agreements, ownership rights of the content you produce, noncompete

SAMPLE PRICE BREAKDOWN FOR A HANDMADE TOTE BAG

Fabric: \$10 × 1.5 yards = \$15

Notions: thread, pattern, zipper, snaps = \$10

Labor: 2 hours × \$15 per hour = \$30

Electricity/wear and tear on tools = \$5

Tax and fees = \$10

TOTAL COST = \$70

clauses with other brands, length of contract terms, deadlines for deliverables, and ownership of goods when the contract ends. Understand the consequences if you do not fulfill the terms and what happens to the product if the brand ends the agreement.

A note for content creators in marginalized groups: Brands you have worked with, even in only a limited capacity, may choose to reshare your work when they need a face for a cause. Some may ask beforehand, whereas others may do so without your permission, for diversity clout. I suggest that you have a conversation with your contact about how your work will be used beyond the project purposes. Ask them to contact you to discuss before resharing your work beyond the contracted project. Suggest a new project that utilizes your voice beyond your identity, so you are not tokenized.

Set Your Terms

When doing business and working with clients on your own, establish the terms and conditions of your service. Will you take deposits to begin work? Do clients forfeit the deposit if they change their minds? Do they provide the materials needed, or do you shop on their behalf? What is your time frame for completion? What happens if you need more time? What are the terms for fittings and future alterations to completed work? Is there a fee for late arrivals and cancellations? Are refunds or exchanges offered, and under what conditions?

Payment Methods

There are many options available to accept payments. Have a wide range of options available to your clients, including cash, checks, credit cards, and digital apps. Some payment options are free, whereas others have fees associated with them.

WHERE WILL YOU BASE YOUR OPERATIONS?

Home-Based Business

You can establish a dedicated space to work from home. If clients visit you there, set firm hours of operation and hours for appointments. With this setup, you will need to balance the hours your clients find most convenient with your own at-home responsibilities. Clients may be inclined to blur the lines of your availability if they know where you live. Family members may have a similarly difficult time supporting your work time. Consider designating a business entrance to the home to keep a boundary between family life and work life.

Rental Space

Consider the use of a separate rental location away from home. This arrangement can present a professional appearance and create separation from your everyday home life. Consider rental fees, insurance, and any additional expenses (e.g., wear and tear on vehicles, tolls, travel time) you may incur.

Common-Use Space

You can work from public access spaces such as libraries, classroom spaces in local quilt shops and sewing stores, public-use recreation centers, and religious institutions. These venues generally have lower costs but may have some limitations in terms of scheduling, time limits on use, and required purchases from their establishment. Consider whether the venue's business practices and ideologies may have an impact on your business and potential student/customer attendance.

Seasonal Venue

If you want to test the waters of selling handmade products, you may want to start at local craft fairs, farmers markets, and boutiques. These options sometimes come with entry fees, booth rental fees, or commissions on sales. However, these events are a great way to see what is successful in your community and what opportunities exist for you. Seasonal venues also offer a connection to other creatives near you who may provide valuable insights into your next venture.

BUSINESS SPOTLIGHT

MELISSA
OF
A HAPPY STITCH

In this business spotlight series, we are highlighting makers who use their craft to earn extra income. Sewing is truly a superpower: sewists can create, mend, alter, and earn money doing so. Today we talk with business owner Melissa Quaal of A Happy Stitch.

Photos courtesy of the artist

***Sew News:* Tell us a little bit about yourself and how sewing came into your life.**

A Happy Stitch: My name is Melissa Quaal and I am a business owner, mama, and creative entrepreneur. I currently live in New Jersey, but my childhood was spent in Minnesota. I grew up surrounded by sewing and hand-making of all kinds. My mother, grandmother, and great-grandmother were all sewers, making everything from wool suits for the cold winter months to stacks and stacks of quilts. My great-grandmother was a pattern designer for the Pendleton Wool Company, and my grandparents ran a furniture making company in which my grandmother did the upholstery stitching for the furniture my grandfather built. I'm proud to have a living room full of their furniture in my home today. Essentially, I didn't have a choice but to become a maker. Growing up around a variety of makers, you inevitably develop a curiosity about how different things are made and constructed. Making things was simply a part of my surroundings, and I embraced it wholeheartedly.

***SN:* Where and how do you sell your products?**

AHS: Five years ago, I started selling The Espadrilles Kit on Etsy. I fell in love with the process of making espadrille shoes. This design is accessible, straightforward, and so satisfying—but it was hard to source all the materials needed to complete the project. It was the kind of super special project that I knew deserved to shine. So, I poured a ton of love into creating beautiful instructions, designing my own pattern, sourcing all the materials, and designing lovely packaging. It's important to me that opening up my kits feels like an exciting adventure. Starting a new project always should!

SN: Describe a day in the life of running A Happy Stitch.

AHS: The day begins by helping my kids get to school. I have two fabulous teenagers with a half a dozen activities between them, so mornings can be hectic. After that, I need my coffee and word games on my phone. That's how I gear up for the day! I'm usually shipping orders until lunchtime. The rest of the day is spent answering emails, trying out new ideas, and, if I'm lucky, squeezing in some sewing.

***SN:* What is one thing you wish you knew before starting your business?**

AHS: You need community. You cannot do this alone. Find a nurturing, open-hearted community of makers and rely on them. They make the hard times easier, have all the secret information you need for the perplexing times, and have the champagne chilled for the successes. My community is invaluable.

***SN:* You started your Artist Series four years ago; how has that series impacted your business?**

AHS: Thank you for asking this! My Artist Series has been the most fun and most rewarding venture of my entire business. I absolutely love it. Just about every other month, I invite an artist in a totally different medium to create espadrilles, and together we create a limited-edition kit. This series has highlighted everything from punch needle slippers to leather sandals to woven espadrilles. Not only does this broaden the audience for the kits but it also means I get to work with and financially benefit other artists I admire. What a win-win!

***SN:* What is your best business resource?**

AHS: I'm going to sound like a broken record here, but the truth is my best business resource is my fellowship with others in the creative community! Always be good to the people you work with because they are your lifeline to future work, opportunities, and kinship.

A HAPPY STITCH
CREATING A MINDFUL WARDROBE ++
A HAPPY STITCH
++ CREATING A MINDFUL WARDROBE
the espadrilles

***SN:* Describe the best and worst parts of being your own boss.**

AHS: The worst part is definitely that you only have yourself to blame. I can't tell you how many times I longed for a boss to just tell me what to do! Of course, the best part is that you get to make all the decisions, so it's definitely a double-edged sword.

***SN:* What are A Happy Stitch's next steps?**

AHS: I'm looking forward to some incredible collaborations with artists I admire this year, as well as very exciting travel to teach espadrille making!

***SN:* Do you have any advice for makers who are thinking of turning their craft into a business?**

AHS: Create something you would love to see in the world. And be kind.

Find A Happy Stitch at www.ahappystitch.com and on Instagram @ahappystitch.

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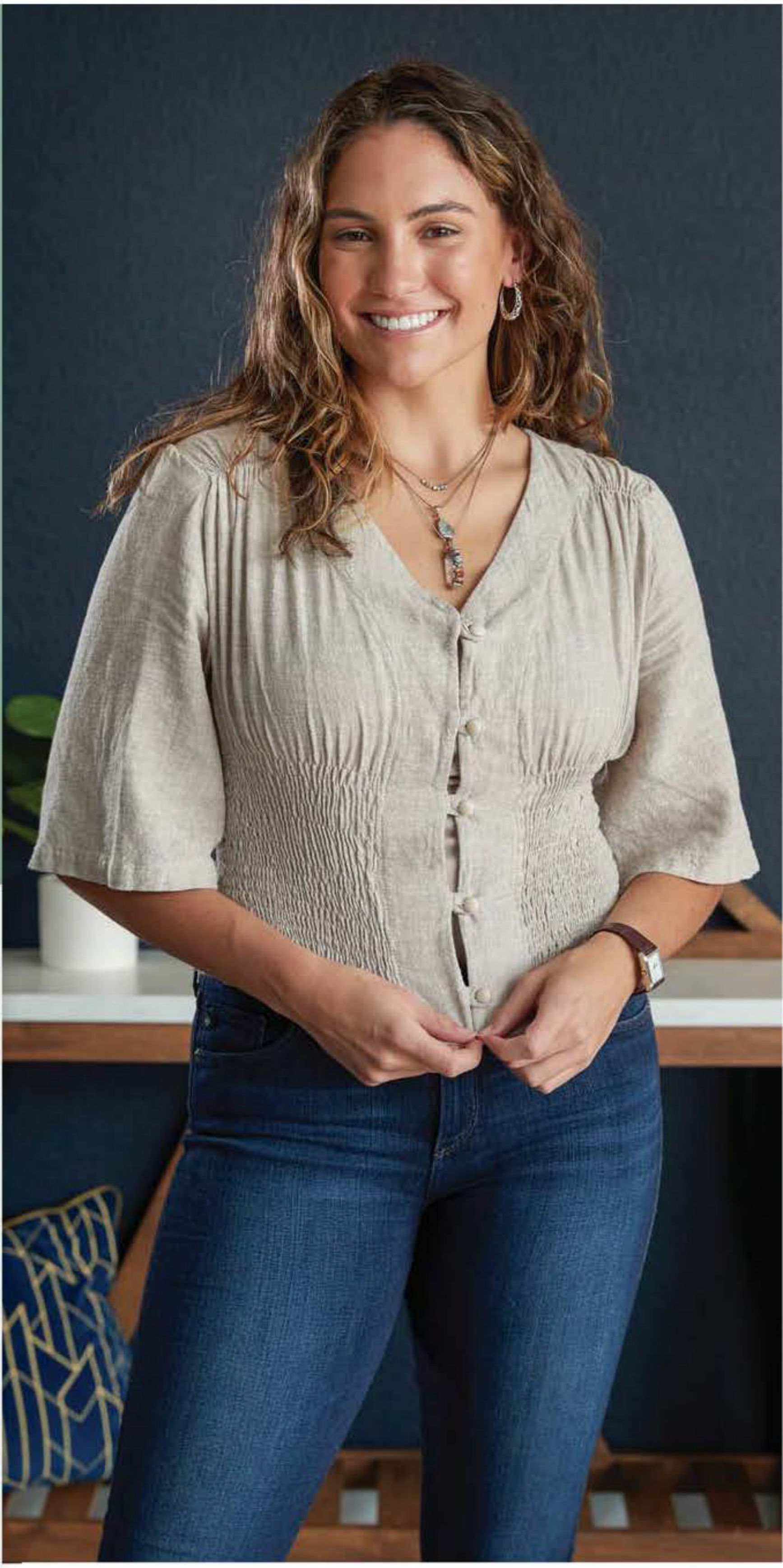
SUNNY SIDE SHIRRED BLOUSE

By Kimberly Payne

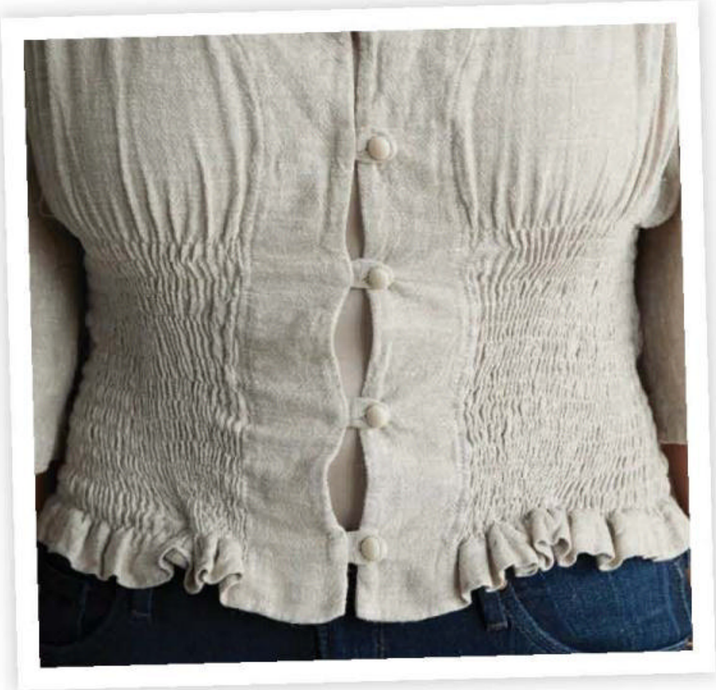


THE PATTERN

The Sunny Side Shirred Blouse is the new must-have pattern of the season! It features a button front and shirring, a super fun technique you can use to create beautiful and unique garments. This new blouse pairs perfectly with summery bottoms like shorts and skirts to create that perfect summer outfit. Grab your Sunny Side Shirred Blouse pattern today and get ready for a new season of style!

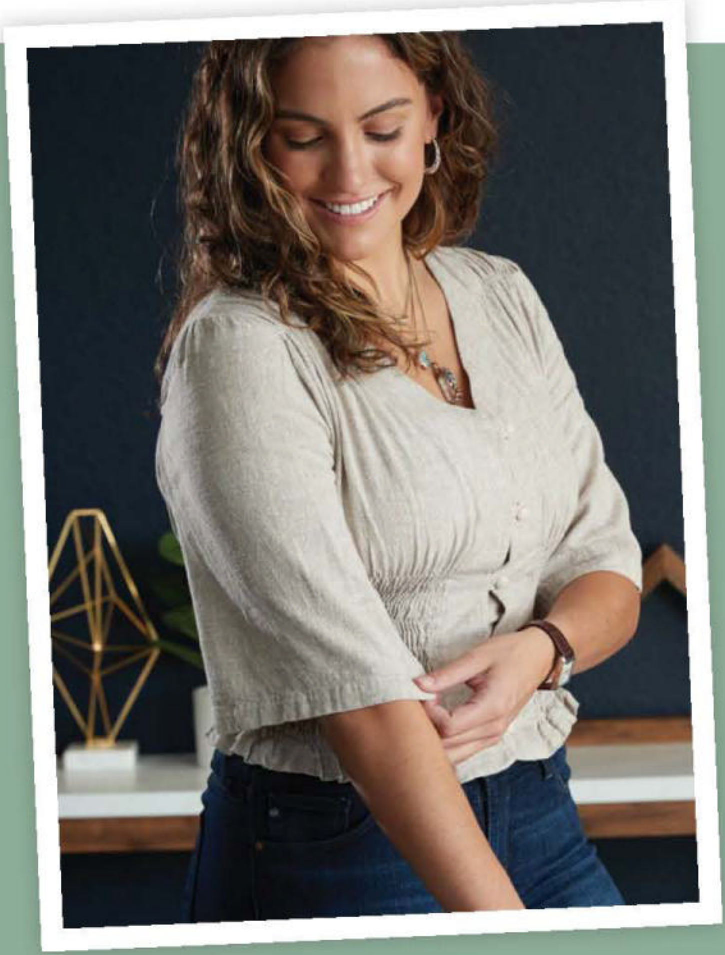
Download the Sunny Side Shirred Blouse pattern from **www.sewdaily.com/sn_reader_exclusives** for free with code **SNSUM23.**

Head to the Sew Daily Network on YouTube to join Sadie while she teaches you how to shirr.



MAKE IT YOUR OWN

Change the look of your blouse by changing the fabric. The sample was sewn in a linen/rayon blend that perfectly highlighted the structure of shirring. Consider sewing it in a rayon challis or voile for a light and airy look.



If you love the shirring but want a looser fit, change the distance between each row of stitches. The farther apart the stitches are, the less gathered the shirring will be. Play around with it; there are no rules when it comes to shirring.

Photos courtesy of the artist

Tailored IN WHITE

BY SADIE METTER

Sadie Metter sits down with Tailored In White to talk about their approach to revolutionizing the alterations experience and industry.

***Sew News:* Tell us a little bit about yourself, your role, and how Tailored In White came to be.**

Cora Mercer: My name is Cora Mercer, and I am the founder and owner of Tailored In White, a bridal alterations company that is revolutionizing the alterations industry through quality and service. Ever since the third grade, I knew I wanted to do something in the sewing industry. I've had this passion for creating a trade in sewing and modernizing it, having seamstresses be seen as true tradespeople who are valued for what we do for a living. As a company, Tailored In White is completely bootstrapped; we have no borrowed money, just straight grit and passion. I know we can disrupt the sewing space by creating more jobs and elevating tailoring as a respected career field.

SN: **Where are you located?**

CM: Tailored In White has four locations: Scottsdale and Glendale, Arizona; Denver, Colorado; and Portland, Oregon.

SN: **Tell us about the mission and how Tailored In White empowers women.**

CM: Tailored In White's mission is to modernize the alterations industry to revitalize interest in the field, elevate seamstresses as professionals, and build, maintain, and protect our clients' image. We pride ourselves on educating our clients about the level of skill and artistry it takes to keep the trade of tailoring alive. Our goal is not only to provide our clients with an amazing service, product, and experience but also to recruit future tailors to mentor into leadership as Tailored In White continues to grow.

As growth continues, we are excited to invite our customers, team members, partners, and supporters to join our growing community. The community we build is part of something much larger than just the service we provide. Proceeds from our services and products are used to further education in the field of alterations, helping to promote our profession back into school systems and in our community, as well as create jobs for those with a lifelong passion for sewing.

Tailored In White empowers women by showing them that sewing is not just a hobby or a household chore, but a skill you can learn and make a career from. We also empower women by making our customers feel supported and comfortable throughout the alterations process. No matter their shape or size, we tailor their dress to their body, rather than having them tailor their body to the dress.

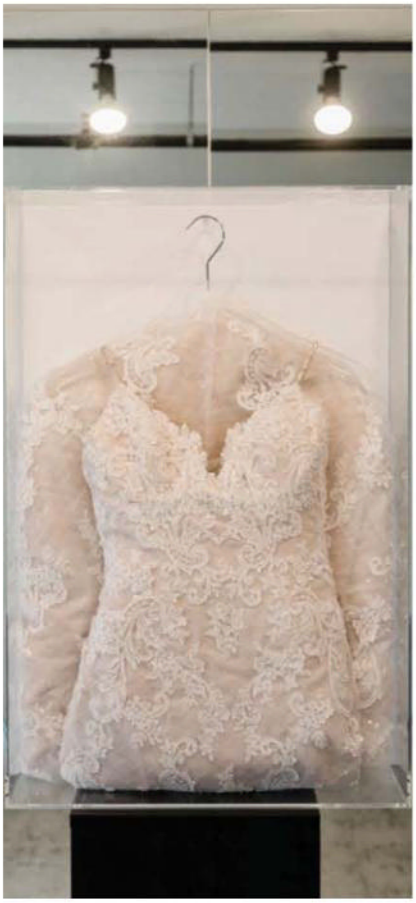
SN: **Where do you see the alterations industry heading in the next five years? Ten years? How will you get there?**

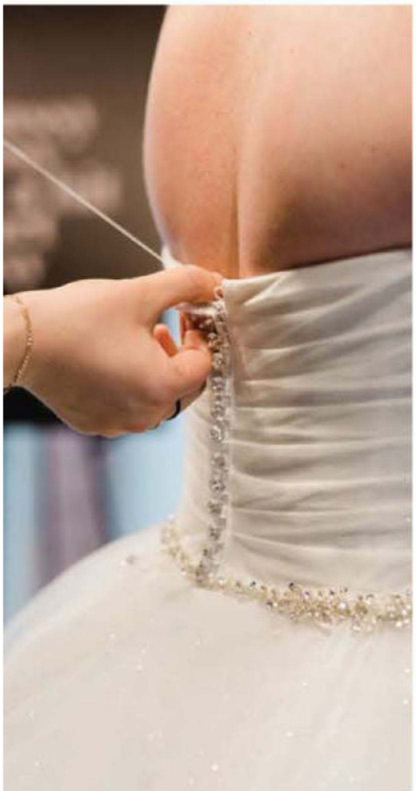
CM: I see the alterations industry becoming more and more high in demand from a client perspective. Women who are now grandmothers, as well as mothers who did alterations as a profession out of their homes, are retiring or are now retired and there isn't anyone to replace them. The bridal industry isn't going anywhere, and 95 percent of gowns need alterations. We just need people who can sew.

SN: **How does the alterations industry need to change? How do you plan to make those changes happen?**

CM: The perspective needs to change. The consumer needs to be educated about the number of hours and the amount of physical labor put into altering bridal gowns to make them perfect. From an economic standpoint, the industry needs to create more jobs and establish fair wages for tailors. Tailoring is a skill set that takes a certain level of expertise and mastery, and it should be valued the same as any other skilled trade, such as an architect or an electrician. We want to cultivate that movement.

In the long term, we plan to open Tailored In White locations all across the United States and create a school where alterations can become a certified trade. Similar to a cosmetology school where a hairstylist or makeup artist would get trained and certified, we want to create a license for tailoring and alterations of gowns.





SN: ***Who are you trying to educate, and what does that process look like?***

CM: We are all about education, from the wall graphics and fun décor in our shops to our paperwork and marketing. We try to educate from all angles to reach as many people as possible. Our clients learn about the tailoring process throughout their alterations journey, and our team members learn through our training programs. We also host workshops for our partners and community, as well as stay active on social media to spread our message on a larger scale.

SN: **What can a bride expect when they hire you to alter their dress?**

CM: Tailored In White specializes in a technique we call micro fittings. We start from the top and work our way down to the bottom of the dress in a series of small stages: bust, skirt, hem, bustle. We see our brides anywhere from 7 to 12 appointments, or even more for more complex projects.

SN: **What can a tailoring student expect when they sign on to learn this invaluable trade?**

CM: Tailoring is labor intensive, hard work, and not a 9-to-5 job. However, it is super rewarding and prideful. Tailored In White operates similarly to a couture house, found in the fashion industry.

LET
THEM BE
TAILORED

SN: **Is there anything else you would like us to know about the business?**

CM: Our sister company, Ever Preservation, is launching a preservation box for brides to display their dress in after their wedding. The Ever Preservation Box is a modern take on the traditional gown preservation box. It's made of acrylic with a 180-degree view of the dress, designed to display bridal gowns like a work of art. It is pH-neutral and has anti-UV protection. The box displays on the wall in your home or closet. The Ever Preservation Box is launching in spring/summer 2023, with a patent pending. There is nothing like it on the market! To learn more, visit **www.everpreservation.co** and @everpreservation on Instagram.

www.tailoredinwhite.com

SEW YOUR OWN
Period Briefs

BY KIMBERLY PAYNE

Menstruation is a natural process that affects half of the world's population. Despite being a common experience, finding the right menstrual products can be a challenge.

According to a report by Global Samaritan Resources, approximately 20 billion pads, tampons, and applicators are sent to landfills in North America alone every year. These products can take hundreds of years to decompose, and they release harmful chemicals into the environment.

There must be a better solution...

Period underwear is a relatively new product that has recently gained popularity. This type of underwear is designed to provide extra protection and comfort during your period, making it a convenient and eco-friendly alternative to traditional menstrual products.

There are so many reasons we sew for ourselves, but for many who menstruate, we don't even think about sewing our own period briefs. Besides the obvious eco-friendly reasons for sewing period briefs, here are some more that you may not have thought of.

COST-EFFECTIVE

Making your own period underwear can be more cost-effective than buying commercially produced ones. While more specialized materials are needed for sewing your own period briefs, the amount of fabric required is minimal. The body of the briefs is an excellent scrap buster as well, so using up those small pieces of fabric you have laying around cuts down on the cost.

CUSTOMIZABLE

When you sew your own period briefs, you can choose the fabric, size, and style that works best for you. Use this as a chance to be fun and creative by expressing your personality through your briefs. Who says they must be boring?

BETTER FIT

If ready-to-wear clothes don't fit your body as you want, you can't expect mass-produced period briefs to fit, either. By sewing your own period briefs you can ensure a better fit to your unique curves and shape.

MATERIALS TO LOOK FOR

Period briefs are typically made either from a standard underwear pattern or period-specific patterns such as our Juniper Briefs. Either way you choose to go, the big difference between regular underwear and period briefs is making sure the pattern comes with a separate gusset. If there isn't a separate gusset you can easily trace out a gusset piece from the pattern pieces.

There are three layers to a period brief gusset that not only provide the waterproof function but also make it absorbent and easy on the skin.

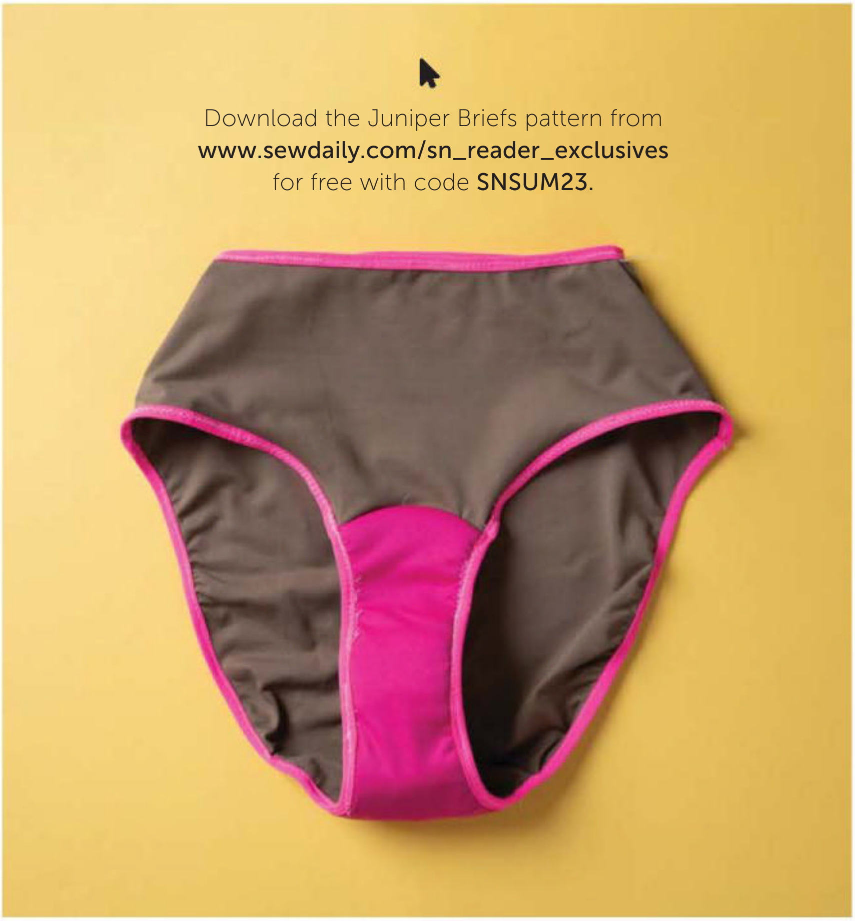
Top Layer: This is the fabric against your skin, so it is best to go with natural fibers or fabric with wicking properties.

Middle Layer: The absorbent layer. There are many materials you can use for this layer, but to just keep it simple look for a fabric such as Zorb. The benefit of a fabric such as Zorb is that it can absorb a lot of liquid quickly.

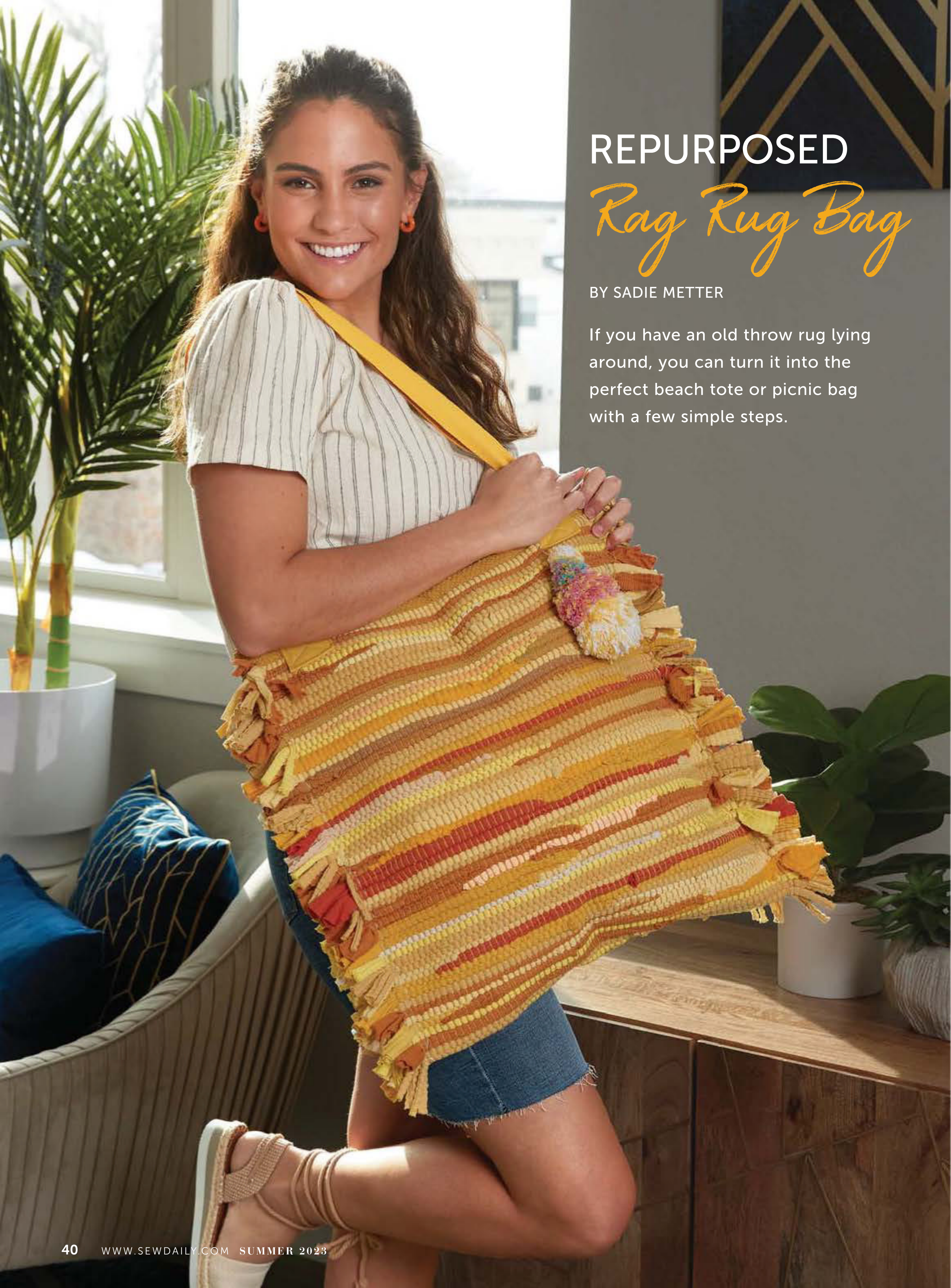
Outer Layer: This is the waterproof layer that will be on the outside of the briefs against your clothes. It is important that this layer is waterproof, or leaks can happen. The most common fabric used for this layer is one that is coated in polyurethane (PUL). PUL is typically used for diapers and mattress protectors but also for things like tents and backpacks. Anything you want to be waterproof, an element of PUL is probably involved.

If you aren't sure where to begin, download the Juniper Briefs pattern and give it a try. With a little fabric and time, you can have your own pair of period briefs.

Zorb is a super-absorbent hypoallergenic fabric engineered to capture, distribute, and hold moisture.



Download the Juniper Briefs pattern from **www.sewdaily.com/sn_reader_exclusives** for free with code **SNSUM23.**



REPURPOSED
Rag Rug Bag

BY SADIE METTER

If you have an old throw rug lying around, you can turn it into the perfect beach tote or picnic bag with a few simple steps.

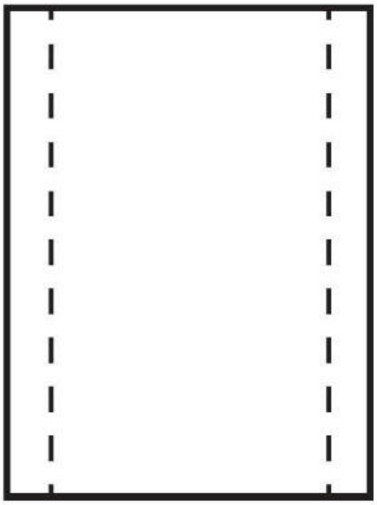
SUPPLIES

- Small rag rug 24" × 36" rectangle or smaller
- Two yards of 2" wide cotton webbing
- Heavy duty thread (such as button, nylon, or embroidery floss)
- Tapestry needle
- 110/18 heavy duty needle
- Topstitching thread
- Yarn in coordinating colors
- Cardboard

PREPARE

Measure and mark a chalk line 3" from and parallel to the long edges of the rug. Topstitch along the chalk line on both sides **(1)**.

①

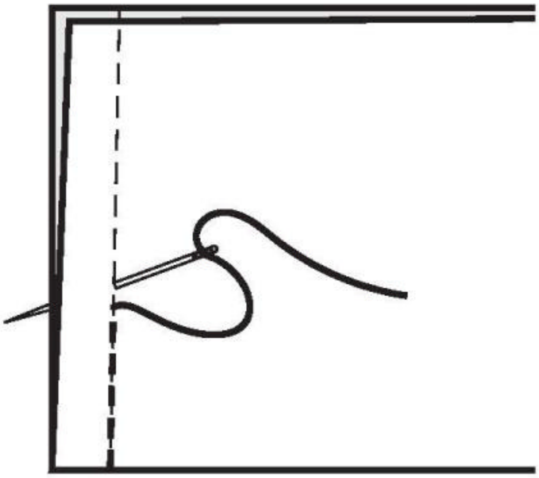


> *tip* By topstitching before you cut the rug apart, you will keep the rug from unraveling as you work with it.

CONSTRUCT

Fold the rug in half, matching the two short ends along the top. Using a tapestry needle and heavy duty thread, hand stitch the sides of the bag using a backstitch technique along the original stitched line **(2)**. While stitching, try to catch every other rag piece to better secure the sides of the bag.

②



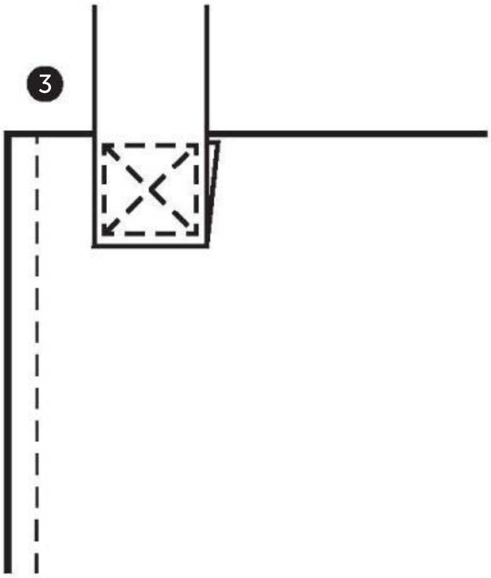
Trim off the original side hems and fray the sides of the bag.

Measure and mark the cotton webbing into two 32" straps. Finish the raw edges to prevent fraying.

Fold the strap short ends 1½" to one side and press.

Measure and mark the bag front and back 1" in on the side seams. Align the strap folded end with the mark. Using a box X stitch, stitch the straps to the bag **(3)**.

③



Mark the center of each strap. Measure and mark 3" out from the center mark on each side.

Fold the strap in half and topstitch between marks along the open edge of the folded webbing **(4)**.

Determine the size of pom-pom to create. Take that measurement and draw a circle on a piece of cardboard. Draw a smaller circle inside the first circle.

tip Consider making different size pom-poms to add variety to your bag.

Cut out the larger circles. Cut a slit into the circle and cut out the inner circle from each larger circle; the result will be a donut shape.

Widen the slit into the outer circle to 1" **(5)**.

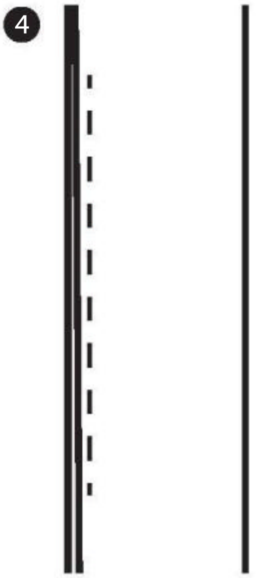
Wrap the yarn around the cardboard ring until it's thick and fluffy.

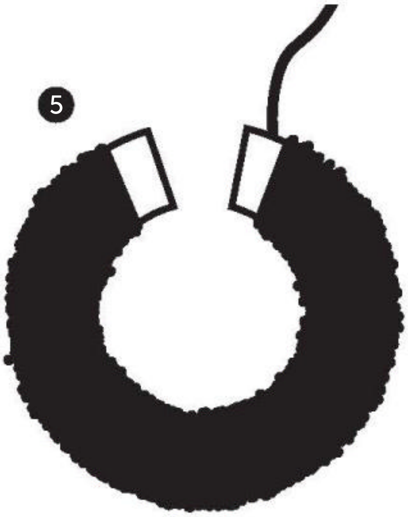
Cut through the wrapped yarn around the outside edge, making sure the cut strands stay threaded through the center of the ring.

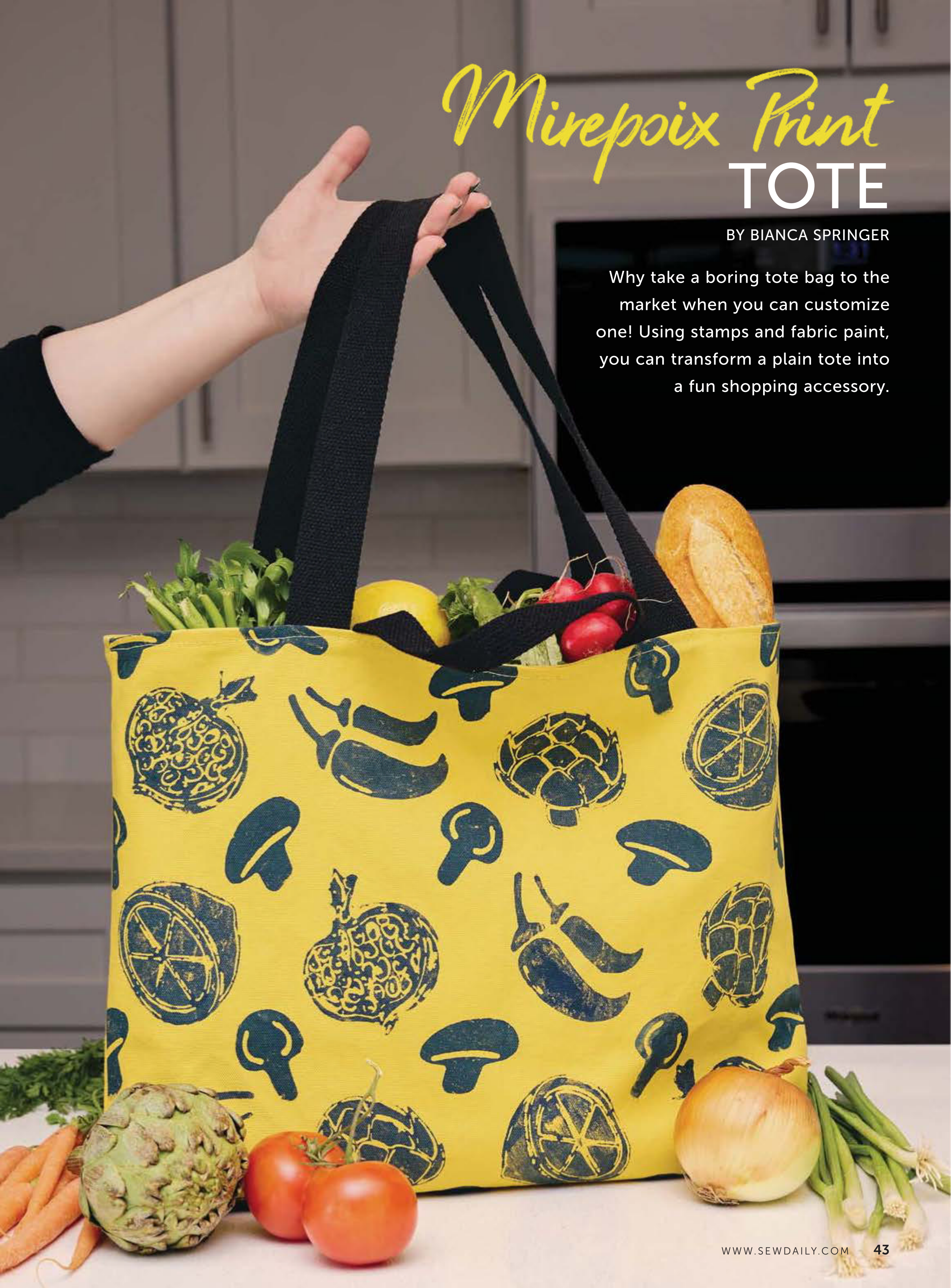
Cut a long piece of yarn and tie around the middle of the pom-pom. Tie close to the cardboard ring, wrap around the middle, and tie with a double knot.

Remove the cardboard ring and trim all strands to the desired pom-pom size. Repeat to create 2 additional pom-poms.

Using the tie strands, attach the pom-poms together. Hang the pom-poms from the bag handle. Ⓢ







Mirepoix Print TOTE

BY BIANCA SPRINGER

Why take a boring tote bag to the market when you can customize one! Using stamps and fabric paint, you can transform a plain tote into a fun shopping accessory.

SUPPLIES

- 1½ yards prewashed canvas fabric
- One yard of 1½" wide cotton webbing
- ¾ yard of 1" wide cotton webbing
- Assorted large fruit and vegetable stamps
- Fabric paint
- Paint tray
- Sponge paintbrush
- Push pins
- Acrylic quilting ruler
- Fabric marker

PREPARE

Cut four 16" × 20" rectangles and one 15" x 20" rectangle from canvas.

Cut both cotton webbing pieces in half. These pieces are now the wide and narrow straps.

Position the cardboard on a flat work surface. Secure one exterior bag piece to the cardboard with push pins.

Using a ruler and fabric marker, measure and mark evenly spaced grid lines on the fabric. Mark alternating intersections as print placement indicators **(1)**. Repeat with the remaining exterior bag piece.

PRINT

tip Practice stamping on a scrap piece of canvas to learn how much paint and pressure is needed to print the design.

Print on the marked indicator points.

Allow the fabric to dry. Once dry, iron the wrong side of the fabric to set the paint.

CONSTRUCT

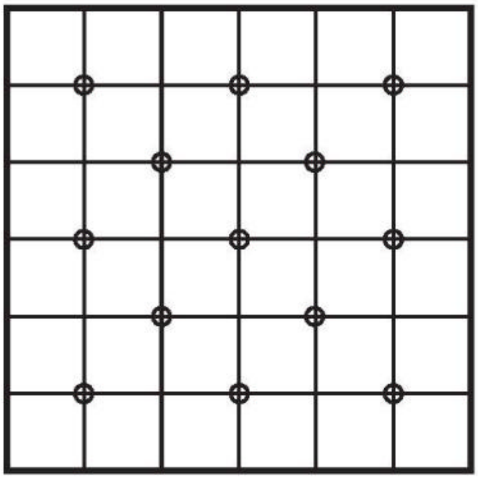
Use ½" seam allowances unless otherwise noted.

Place the printed exterior pieces right sides together and pin. Stitch the pieces together along the lower raw edge. Repeat with lining pieces, leaving a 4" opening for turning **(2)**.

Fold the pocket piece right sides together. Stitch together along the raw edge. Turn right sides out and press well. Topstitch ½" from the upper folded edge **(3)**.

Fold the pocket in half widthwise with wrong sides together. Topstitch the fold ¼" from the edge.

1



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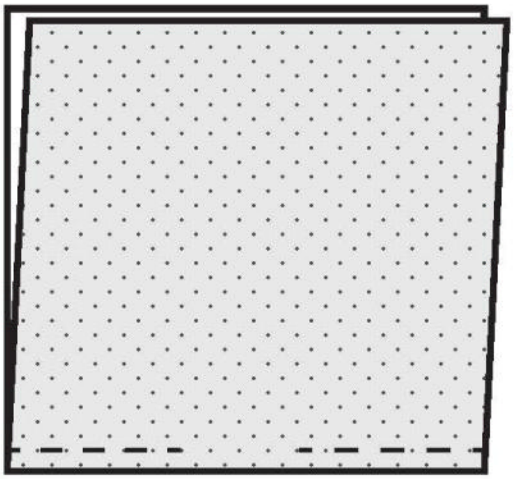

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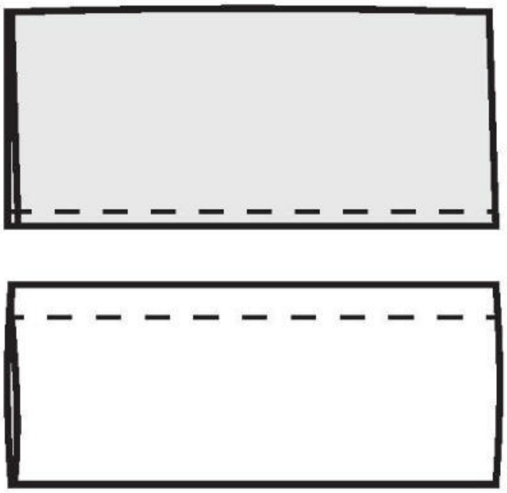


Using a ruler and fabric marker, measure and mark a vertical line 6" from and parallel to the pocket sides.

Place the lining piece on a flat surface right side up. Measure and mark a line 3" parallel to the upper edge of the lining. Position the pocket piece right side up along the line and pin.

Stitch both vertical lines, making sure to lock stitches at the beginning and end.

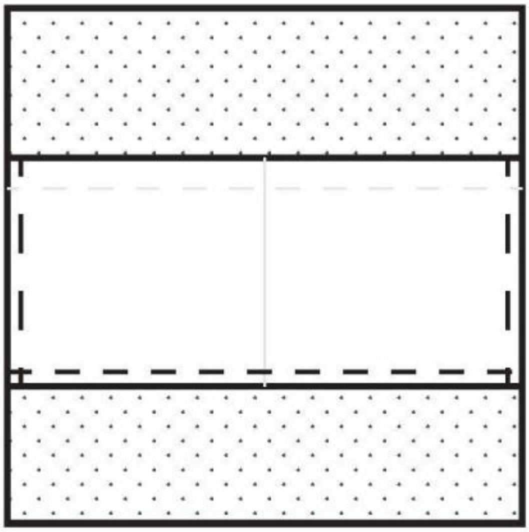
Stitch the pocket in place along the lower edge and baste the side seams in place **(4)**.

On the bag exterior, measure and mark 5" from the side seams. Align the raw end of the wide strap with the mark and pin. Position the remaining raw end at the opposite mark and pin. Baste the straps in place along the upper edge.

Align the raw end of the narrow strap toward the inside of the wide strap on both sides. Baste the narrow strap in place **(5)**.

Repeat with remaining bag exterior and strap pieces.

④



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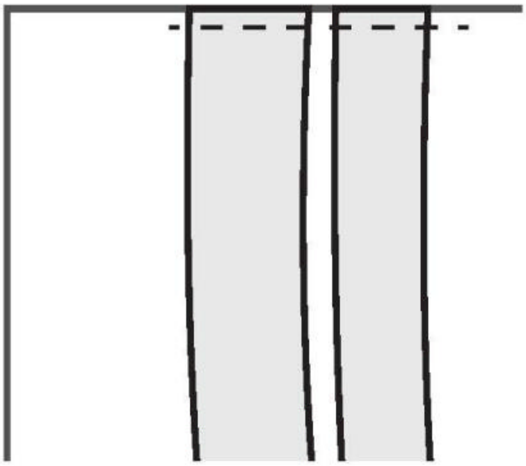


With right sides together, fold the lower edge of the bag exterior up 1" in a double fold. This fold resembles the letter W **(6)**. With the fold intact, stitch the side seams of the exterior.

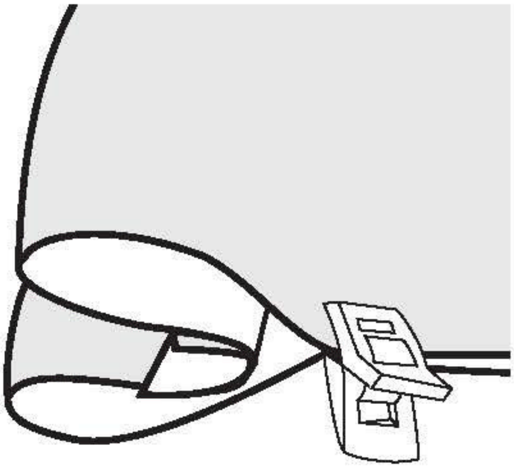
Repeat the 1" double fold with the lining pieces.

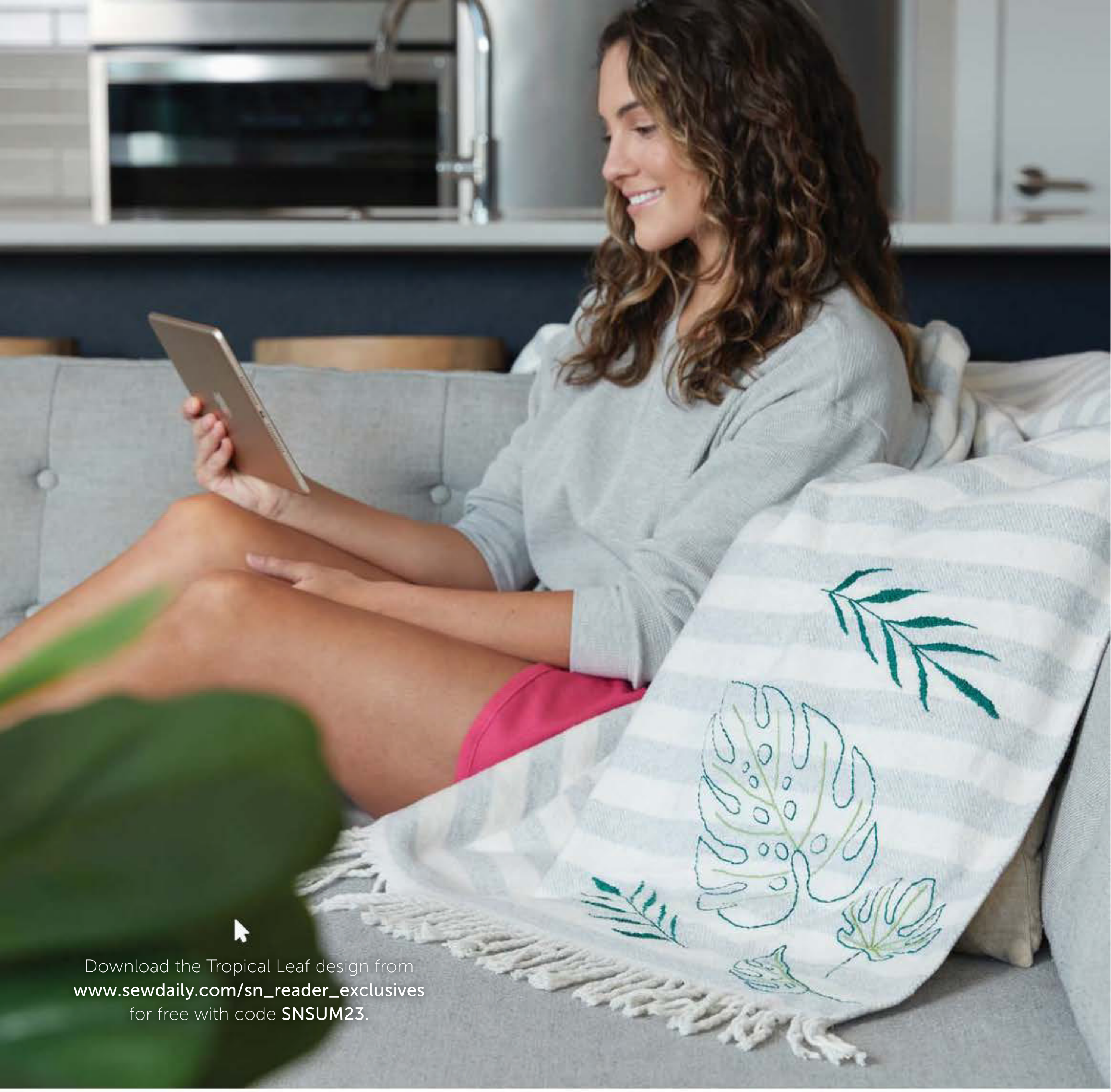
With the exterior wrong sides out and the lining right sides out, insert the lining into the bag. Align the upper edge and side seams and stitch together around the upper edge.

Turn the bag through the opening in the lining. Stitch the opening in the lining closed.

Press the bag well and topstitch ¼" around the upper edge. Ⓢ

❻



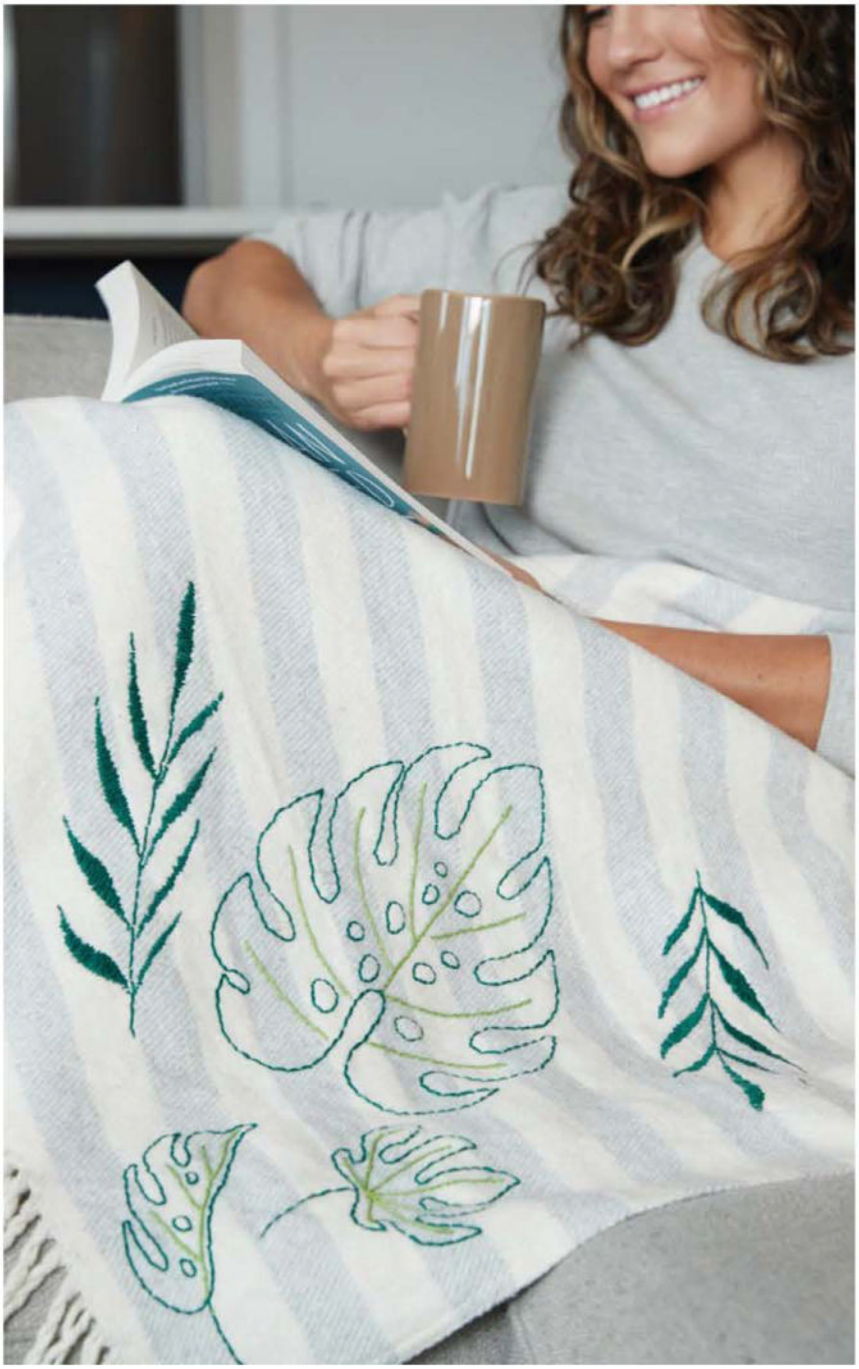


Download the Tropical Leaf design from **www.sewdaily.com/sn_reader_exclusives** for free with code **SNSUM23.**

Monstera Makeover
THROW

BY BIANCA SPRINGER

With only a few supplies, you can upgrade a plain throw blanket into the perfect tropical accessory for your home.



SUPPLIES

- Throw blanket
- Spool of size 8 pearl cotton embroidery thread in light & dark green
- Embroidery needle
- Printable water-soluble transfer paper
- Tropical leaf design (see "Design")

PREPARE

Print designs on water-soluble transfer paper.

Place the throw on a flat surface and determine the placement of the design. Remove the paper backing and apply the design to the throw.

EMBROIDER

Thread 24" of embroidery thread and distribute it equally on the needle. Tie the loose ends together with a knot **(1)**.

Hoop the throw, centering the design within the hoop. Hand embroider the design following the transferred lines and using the desired stitch types **(2)**. Refer to page 51 for the embroidery stitches needed for this design.

Submerge the throw in cold water to dissolve the stabilizer. Dry the throw according to the manufacturer's instructions.

DESIGN

Download the Tropical Leaf design from www.sewdaily.com/sn_reader_exclusives for free with code SNSUM23.

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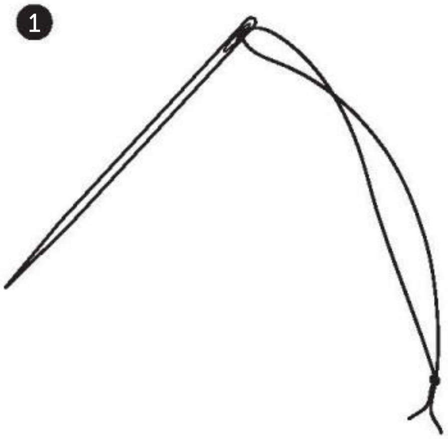

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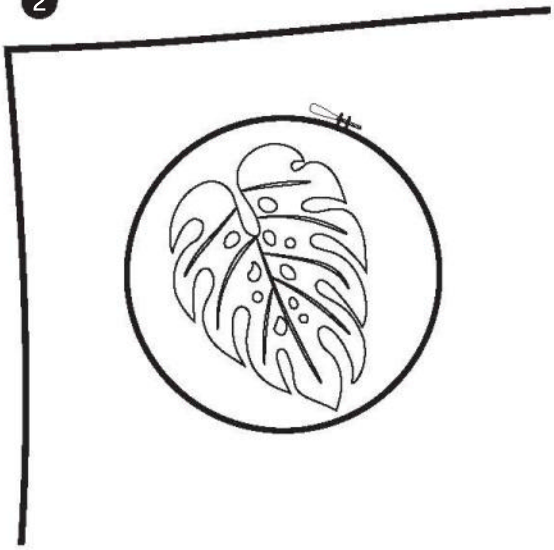
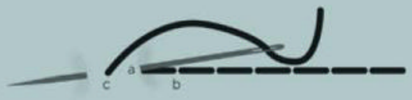
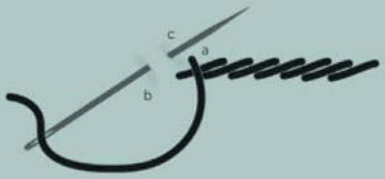


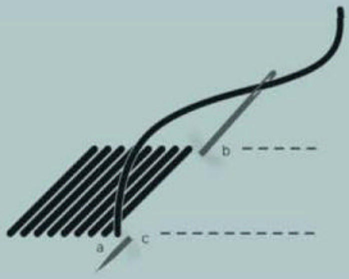
HAND EMBROIDERY STITCH GUIDE FOR THE TROPICAL LEAF DESIGN



Back Stitch



Stem Stitch

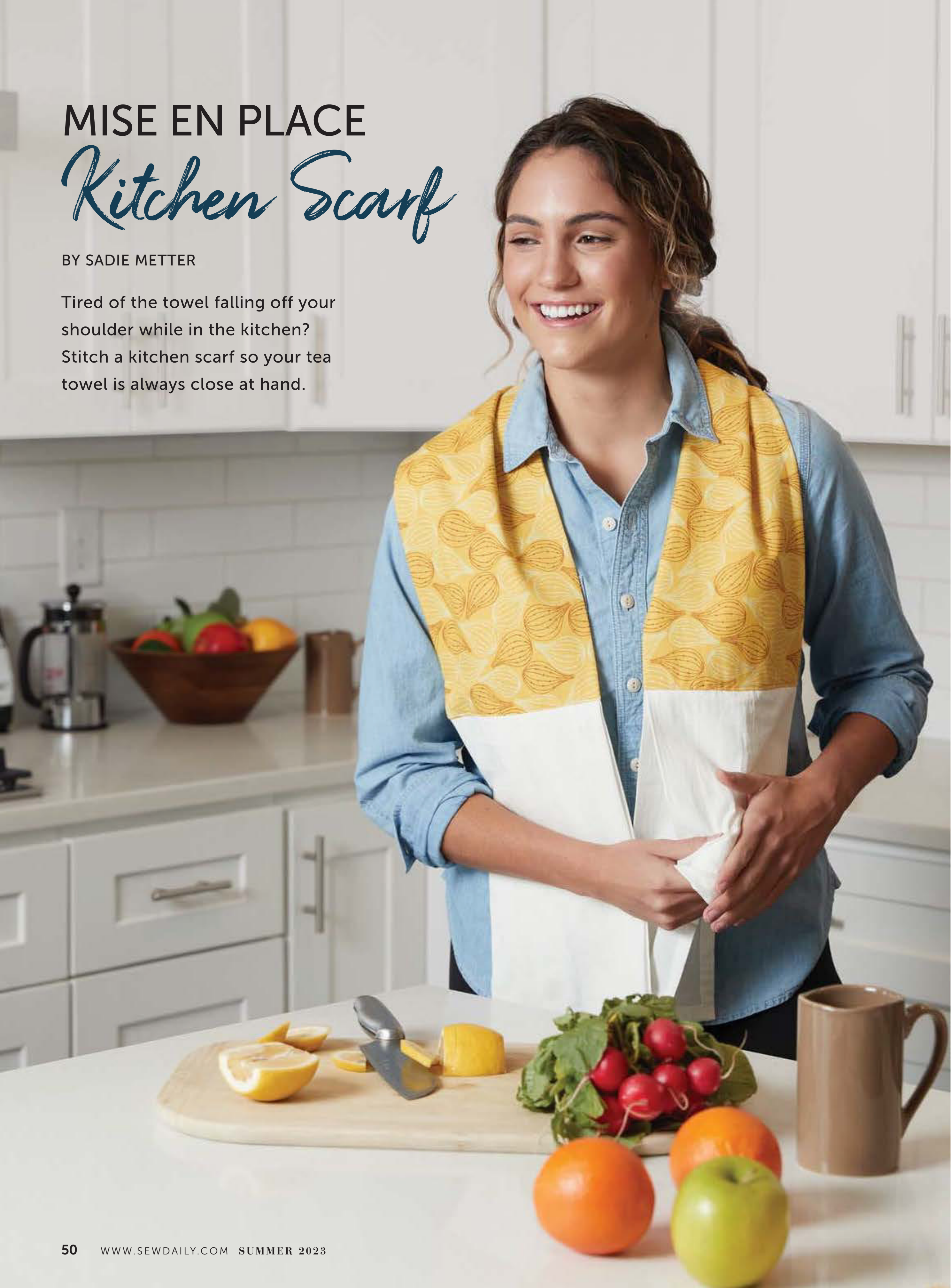


Satin Stitch

MISE EN PLACE
Kitchen Scarf

BY SADIE METTER

Tired of the towel falling off your shoulder while in the kitchen? Stitch a kitchen scarf so your tea towel is always close at hand.



SUPPLIES

- ½ yard cotton fabric (see “Source”)
- Cotton tea towel

CUT

Cut tea towel into a 27" square. Cut the square in half to create two 13½" × 27" rectangles.

Fold the tea towel in half, matching the two long sides. Press the towel to mark the center point.

Open the towel and lay on a flat surface with the right side up. Fold one long side toward the center point **(1)**.

Leaving the first fold intact, fold the short end toward the outside edge. Press the fold well.

Turn the towel over and fold the outside edge toward the center **(2)**.

Press all folds well and pin in place along the upper and lower edge. Repeat with remaining side and second tea towel rectangle.

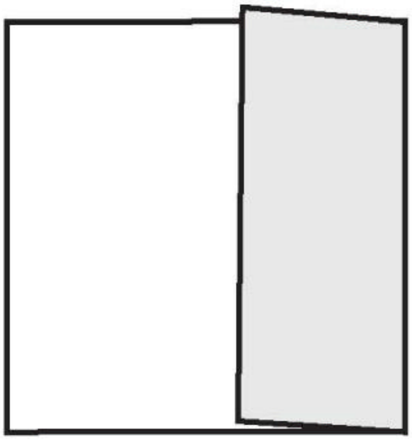
Determine the width of fabric according to the folded tea towel. Measure the lower edge of the tea towel. Double that measurement and add 1". (The sample is 7" wide, so the width of fabric required would be 15".)

Fold the cotton fabric with right sides together, lining up the selvedge. Measure and mark along the selvedge the calculation from the previous step **(3)**. Using a ruler, cut the fabric parallel to the upper edge starting at the mark on the selvedge **(4)**.

□ Right Side

▨ Wrong Side

①



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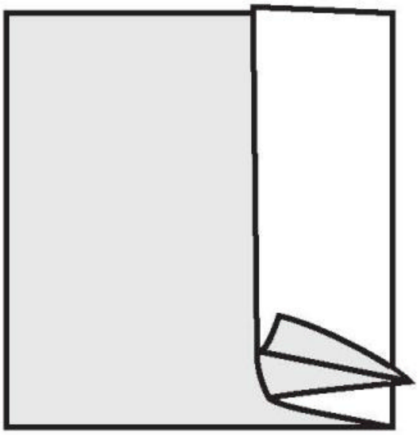

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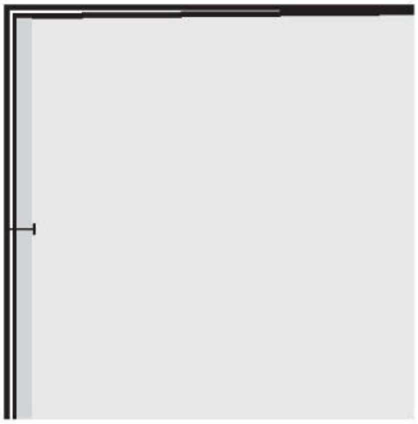

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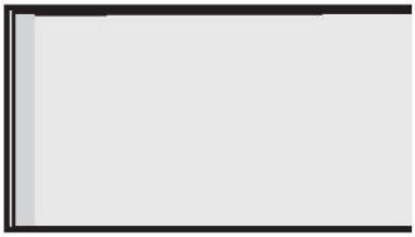

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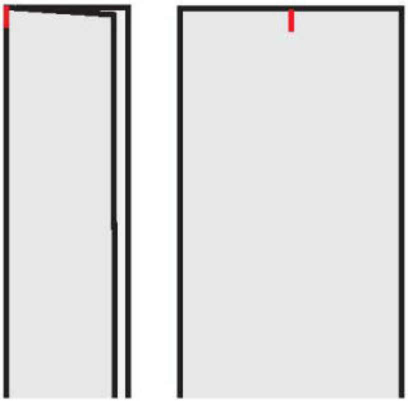

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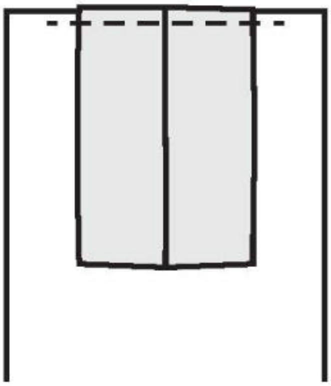


Fold the cotton fabric with the long sides together and mark the fold indicating the center of the piece **(5)**.

Open the cotton fabric and mark a 4" opening along one long edge, to be used when turning the scarf right side out.

CONSTRUCT

With right sides together, line up the center of the folded tea towel with the center of the cotton fabric. Baste the towel in place **(6)**. Repeat with the remaining tea towel.

Place the scarf on a flat surface with the right side up. Fold the cotton fabric with right sides together, lining up the fold with the outside edge of the towel. Stitch along the raw edge 1" **(7)**. Repeat with the 3 remaining corners.

Line up the long edges of the scarf with right sides together, matching the raw edges. Stitch together with ½" seam allowance. Leave a 4" opening in this seam for turning.

Press the seam allowance open.

Stitch across the short ends, securing the tea towel to the cotton fabric **(8)**.

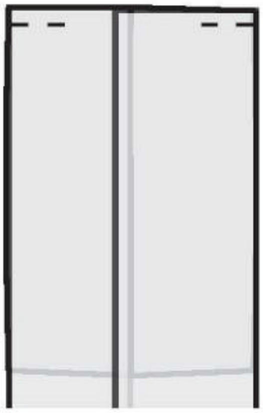
Turn the scarf right side out through the opening in the seam.

Edgestitch the opening with a scant ⅛".

Topstitch the seam allowance from the tea towel to the cotton fabric ¼" from the seam.

SOURCE
Loom & Stars provided the Yellow Fig fabric by Kokka Tayutou: loomandstars.com.

⑦



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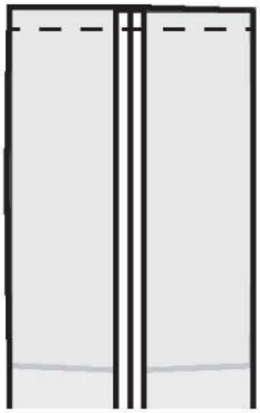

#SEWSCRAPPY

Scrubs

BY SADIE METTER

Kitchen sponges can quickly go from new to smelly. Instead of adding to the landfill, stitch a reusable kitchen sponge using less than a yard of fabric.

SUPPLIES

- ½ yard cotton fabric (see "Sources")
- ½ yard terry cloth or upcycled towel
- ½ yard lightweight mesh fabric (see "Sources")
- Hi-loft polyester batting

PREPARE

Cut one 5" × 7" rectangle from fabric, terry cloth, mesh, and batting.

CONSTRUCT

Stack the material in the following order: terry cloth, mesh, fabric with right side down, and batting.

Pin the layers together, leaving a 4" opening along one side for turning. Stitch through the layers around the outside edge, leaving the 4" opening unsewn **(1)**.

Trim the corners and turn the sponge right side out. The order of layers will now be mesh, fabric, batting, and terry cloth .

Topstitch ¼" around the outside edge of the sponge. This line of topstitching will close the opening used to turn the sponge right sides out. Stitch a second line of topstitching ⅛" in from the first stitch line **(2)**.

SOURCES

Loom & Stars provided the Yellow Fig fabric by Kokka Tayutou: loomandstars.com.

By Annie carries lightweight mesh fabric: byannie.com.

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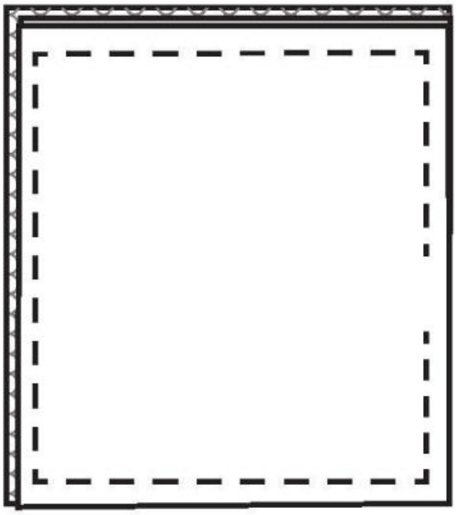

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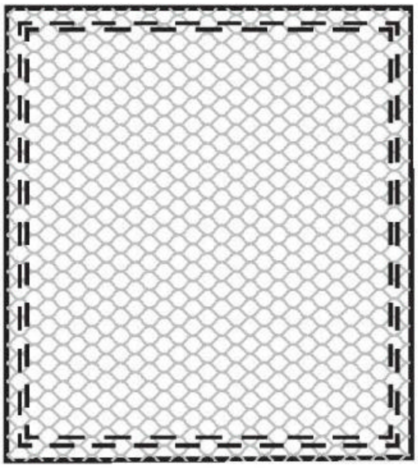
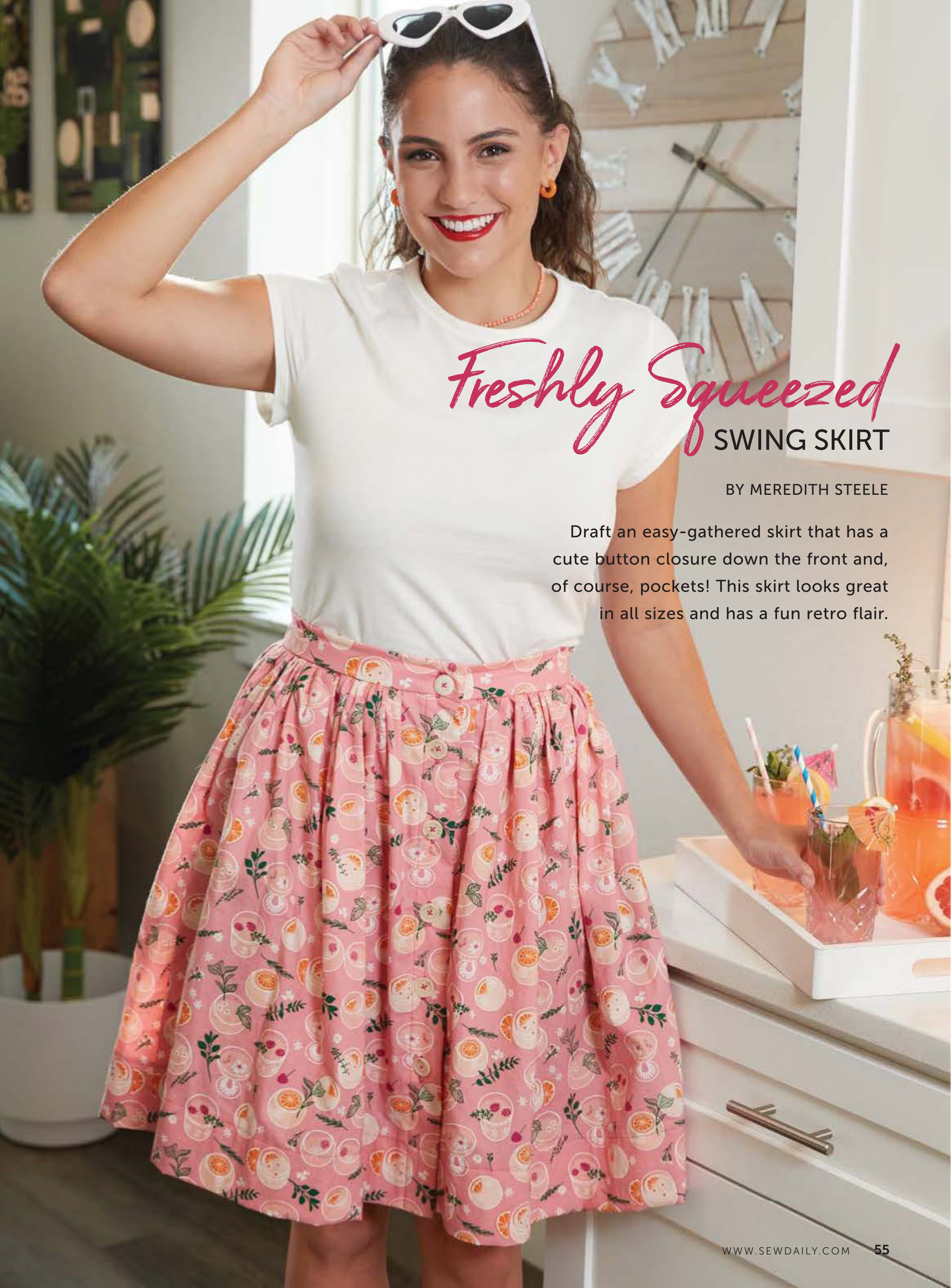




Freshly Squeezed SWING SKIRT

BY MEREDITH STEELE

Draft an easy-gathered skirt that has a cute button closure down the front and, of course, pockets! This skirt looks great in all sizes and has a fun retro flair.

SUPPLIES

- 3–4 yards of light- to medium-weight woven fabric (such as quilting cotton; see “Source”) (amount according to measurements)
- ¼ yard pocket lining fabric
- ¼ yard fusible interfacing
- All-purpose thread
- 7 buttons ¾" to 1" diameter
- Removable fabric marker or tailor’s chalk
- Measuring tape
- Yardstick or straight edge
- Pattern paper and pencil
- Button gauge tool (optional)
- Pocket pattern piece (download at www.sewdaily.com/sn_reader_exclusives for free with code SNSUM23)

PREPARE

For the skirt width, measure the smallest part of your waist. Multiply that measurement by 3 and add 8½" to account for facing and seam allowance. For example, the sample has a waist measurement of 31 so the width of the full skirt is 101½".

> *tip* If you’re working with a directional print that goes perpendicular to the selvage, you may have to cut a center-back seam as well. Just be sure to include another 1¼" of seam allowance to your skirt width measurement.

For the skirt length, take your desired skirt length, and add 4" for hem and seam allowance.

For the waistband width, take the waist measurement above and add 3¾" for ease, facing, and seam allowance.

DRAFT

On a piece of drafting paper, measure and mark a rectangle that is half the width by the length calculated above. For the sample, this would be a width of 50¾" and a length of 26".

Mark the left side of the rectangle as the center back (CB) to be cut on the fold. Mark the right side of the rectangle as the center front (CF).

Measure and mark the halfway point across the top and bottom of the rectangle; this is now the side seam of the skirt **(1)**. Cut the pattern piece along this line.

> *tip* To omit pockets, you can skip drawing the pocket/side seam line and cut only one long rectangle of fabric on the fold.

To draft the waistband, measure and mark a rectangle that is half the waistband width by a length of 4¼". For the sample, this would be a width of 17⅜".

Mark the left side of the rectangle as CB to be cut on the fold and the right as CF. Measure and mark a notch ⅝" in from the CF point **(2)**.

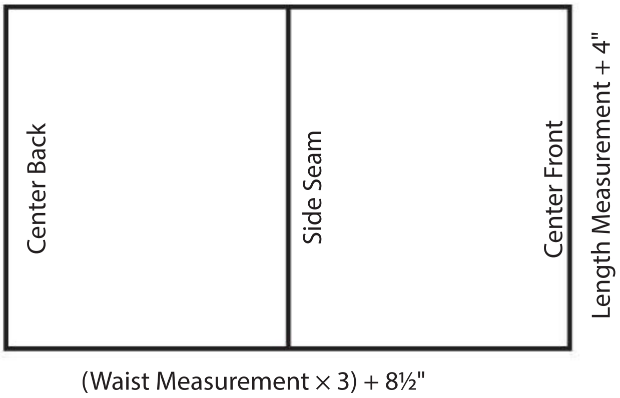
PREPARE

From the fabric, cut one skirt back on the fold, two skirt fronts, and one waistband on the fold.

From the lining, cut four pocket pieces.

From the interfacing, cut one waistband on the fold.

①



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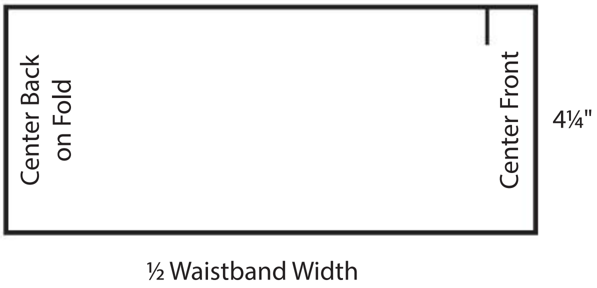


CONSTRUCT

Use ⅝" seam allowances unless otherwise noted. Finish all seams with either a zigzag or serger stitch.

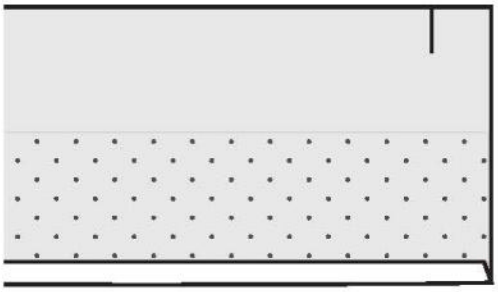
Apply the fusible interfacing to the wrong side of the waistband and press the bottom edge ⅜" toward the wrong side **(3)**.

With right sides together, align the top of the pocket with the waist edge and side seam. Stitch in place along the side seam with a ⅜" seam allowance **(4)**.

Press the seam allowance toward the pocket and understitch in place. Repeat with the remaining pocket pieces **(5)**.

Align the side seams and pockets with right sides together. Stitch along the side seam, and when reaching the pocket, with the needle still down, lift the presser foot and pivot the fabric. Continue stitching along the outside edge of the pocket and down the remaining side seam **(6)**.

3



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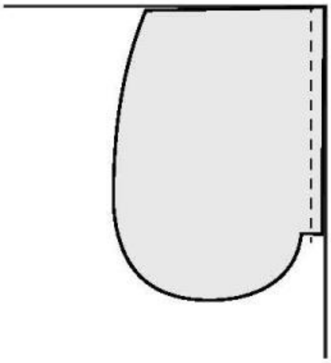

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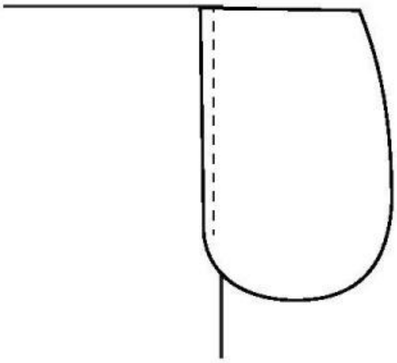

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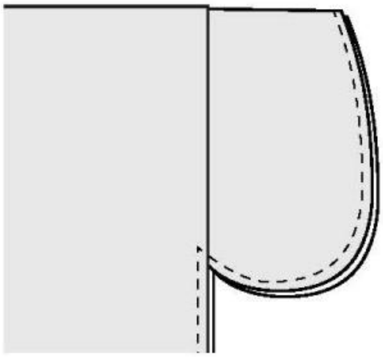


Press the pocket toward the front of the skirt and baste the top edge of the pocket to the skirt.

Fold the bottom hem toward the wrong side by ¼" and press, fold an additional 3", and press both folds well.

tip To make this step easier, sew a basting stitch 3¼" up from the bottom hem. This will give you a guide for pressing the hem.

Stitch the hem in place ⅛" from the inside folded edge.

Fold the center front 1½" toward the wrong side and press, fold an additional 1½", and press both folds well. Stitch the facing in place ⅛" from the inside folded edge.

Stitch a basting stitch, typically a length of 4–5 mm, ¼" from the top skirt edge. Repeat with a second row of stitching ¾" from the top edge. Stop stitching when you reach the front facings. Leave long tails on the stitches.

With right sides together, pin the waistband to the skirt at the CB and the CF at the notch marks. Pulling on both bobbin threads, gather the skirt to fit the waistband. Distribute the gathers between pins.

Stitch the waistband to the skirt along the top edge.

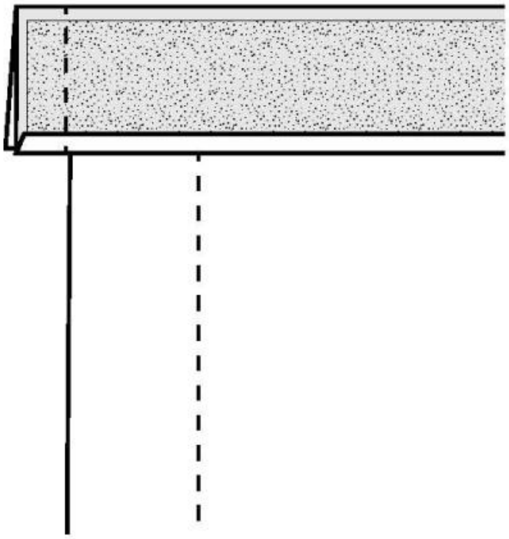
Trim the seam allowance to ¼" and press the waistband and seam allowance away from the skirt.

Fold the waistband toward the right side of the skirt, just covering the seam from the previous step. With the bottom fold intact, stitch the short end of the waistband together. Trim the seam allowance to ¼" and clip the corner **(7)**. Repeat with the remaining CF waistband edge.

Fold the waistband toward the wrong side with the bottom folded edge just covering the seam.

tip Consider securing the waistband with a glue stick; this will hold the fabric in place while stitching from the right side.

7



Working from the right side of the skirt, sew the waistband in place by stitching along the seam between the waistband and skirt, otherwise known as stitching in the ditch **(8)**.

To install buttons and buttonholes, start by marking the buttons on the wearer's left front. Mark the first button centered on the waistband ¾" in from the CF edge **(9)**. The bottom button will be 5" up from the skirt hem, centered on the placket.

To determine the remaining button placement, either use a button gauge tool or "eyeball it." This doesn't have to be perfect, but make sure to aim for no more than 3" between buttons. The total number of buttons will depend on the finished length of the skirt.

Using the button placement as a guide, mark the buttonholes on the wearer's right front.

Stitch the buttonholes and buttons in place. **S**

SOURCE

Libations fabric by Melody Miller, Ruby Star Society; rubystarsociety.com

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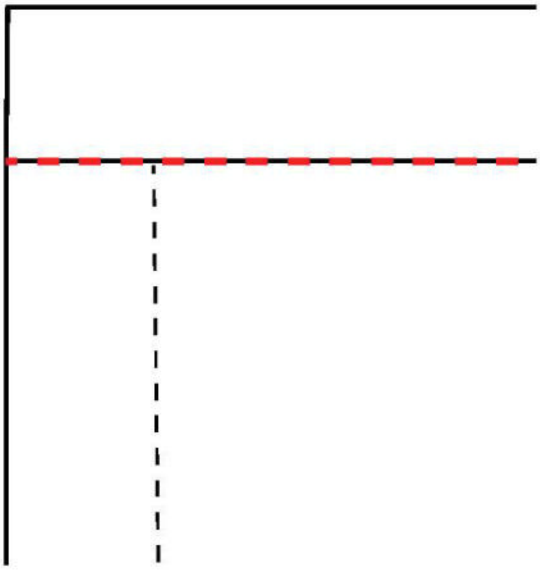

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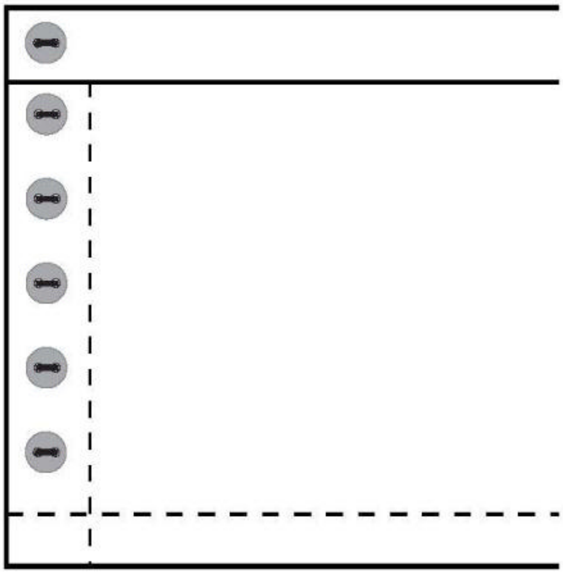
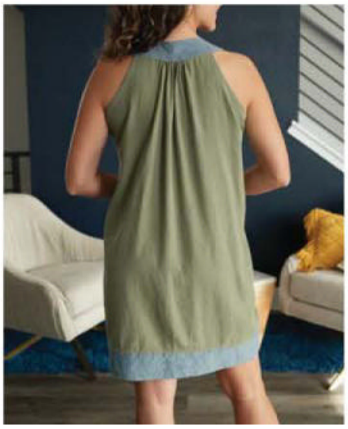
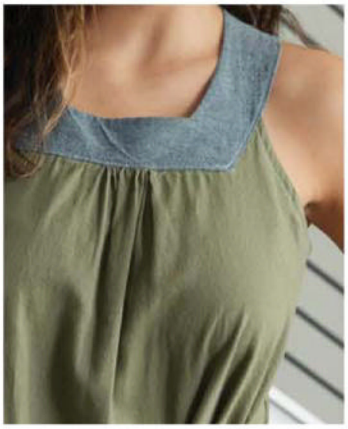
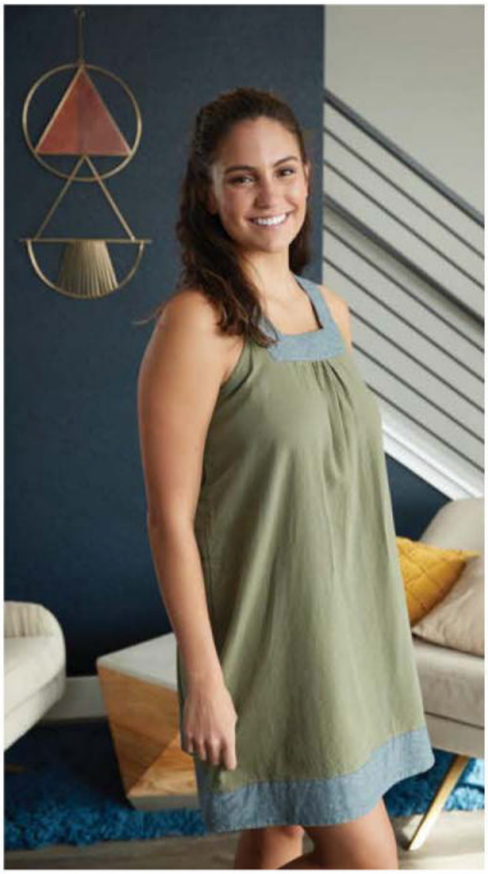


Summer STAPLES

It's time to update your wardrobe and your pattern collection! Let us reintroduce you to three *Sew News* patterns now with an extended size range and a brand new look and feel. Best of all, they are classic pieces that will become staples in your wardrobe. Refresh your wardrobe today!







MOSS TANK DRESS

(Previously Sunny Day Beach Dress)

The Moss Tank Dress is a versatile sewing pattern that can take you from day to night! You can use it as a layering piece or dress it up for any occasion. Whether you're hitting the beach, attending a special event, or just lounging at home, this versatile tank dress has got you covered. It's designed for woven fabrics, so you can make it up in lots of different materials. Make it in pretty cotton prints for the beach, dreamy double-layered voile for a special event, or fine wool fabric and add a lining to make it suitable for colder days. With the Moss Tank Dress you'll always have the perfect outfit option—stitch it up today and make it your TNT (tried 'n true) pattern for all occasions year-round.

PETAL PLAY SHORTS

(Previously Boudoir Shorts)

The new and improved Petal Play Shorts are simple to sew, cute to wear, and perfect for lounging in bed or for a summer outing. Crafted in a lightweight fabric, these shorts provide all-day comfort, making them an ideal choice for casual days. The curved slit in the front adds a stylish touch to your look while still leaving plenty of leg room for easy movement. You can dress them up or down with a tank top, camisole, or even a cute crop top for the perfect summery outfit. Whether you're snuggling in bed or out having fun, Petal Play Shorts have got you covered! Sew up a pair today and experience the comfort and style of easy summer days.

DAHLIA BOHO BLOUSE

(Previously Boho Blouse)

Ready to bloom this summer? Make the Dahlia Boho Blouse your go-to top for easy and cute style! This simple pattern is easy to fit, stitch, and wear, with an elasticized neckline, gathered statement sleeves, and a loose, comfortable fit. It's perfect for showing off bold prints or playing up neutral tones—wear it for all your casual summertime activities or dress it up for a night out. Get ready to embrace the easy, breezy summer style of the Dahlia Boho Blouse!

SHOP ALL THESE PATTERNS AT
WWW.SEWDAILY.COM

Roundabout
ROPE BAG

BY KAYLEE LOCKHART

Stitch a cute and casual bag that will make your summer outfit the talk of the town.

SUPPLIES

- 200 ft of ¼" cotton rope
- 2" × 3" scrap of fabric

CONSTRUCT

Use a zigzag stitch of 4.5 mm width and 2 mm length to construct the bag.

Wind one end of the rope into a tight coil until reaching 1¼" diameter. Pin to hold in place. Stitch an X across the full diameter of the circle, making sure to backstitch at both ends **(1)**.

Continue coiling the rope around the 1¼" circle, stitching the unattached rope to the base. Stitch until reaching 15" in diameter, backstitch, and remove from the machine.

Trim off the remaining rope and stitch over the exposed edge of the rope to secure **(2)**.

Repeat to create a second 15" rope circle.

Measure and mark 54" of the remaining rope. Fold the rope at the mark and pin to secure. Do not cut the piece from the remaining rope.

Starting at the fold, stitch the two ropes together. When reaching the raw end of the rope, continue coiling the remaining rope around the end to create a third row **(3)**.

Continue coiling and stitching the rope until reaching the folded end where stitching began. Trim the rope and stitch the raw end of the rope to secure.

Without twisting the strap, bring the ends together forming a circle. Stitch the ends together **(4)**.

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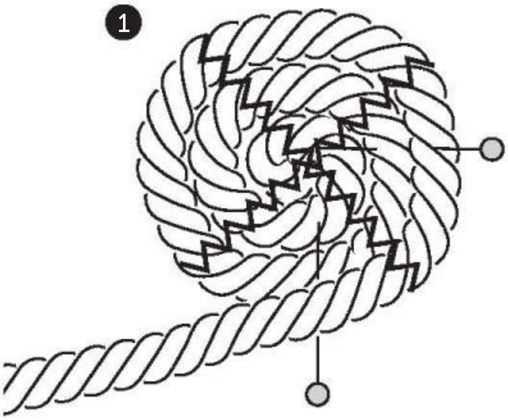

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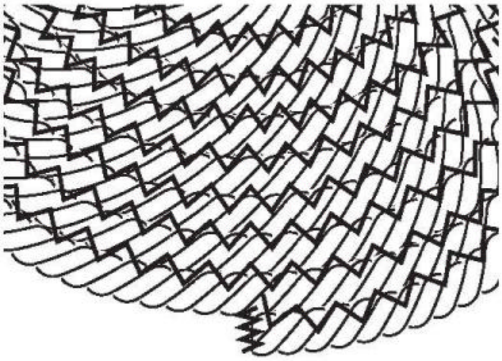

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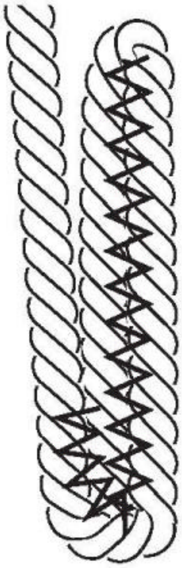

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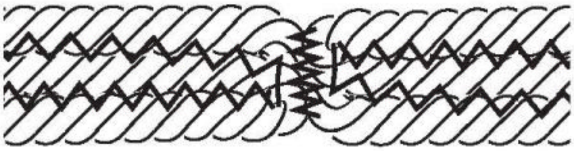

With wrong sides together, fold the long sides of the scrap fabric toward the middle and press. Fold the short ends ¼" to the wrong side and press. Edgestitch the ¼" folds **(5)**.

Wrap the fabric around the strap joint and secure along the outside edges **(6)**.

Place the 15" rope circle on a flat surface. Arrange the circle with the cut end, lower center, on the bottom. Using a straight edge, mark the upper center point of the bag with a pin.

Measure and mark 7" from the upper center point in both directions and mark with a pin **(7)**.

Mark the corresponding points on the second rope circle.

Align the fabric section of the strap with the lower center point of the rope circle. Stitch the two together until reaching the mark 7" from the upper center point. Stitch the other half of the strap, backstitching at the ends to secure the strap to the bag.

To attach the second rope circle to the strap, line up the pins marking 7" from the upper center point **(8)**. Stitch the pieces together until reaching the pin on the opposite side of the bag. Ⓢ

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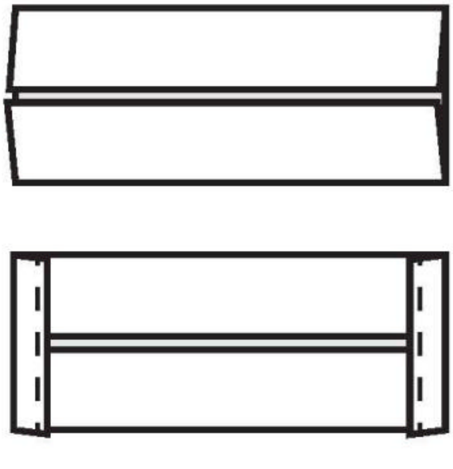

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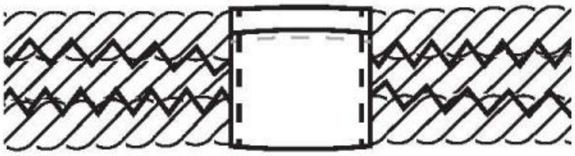

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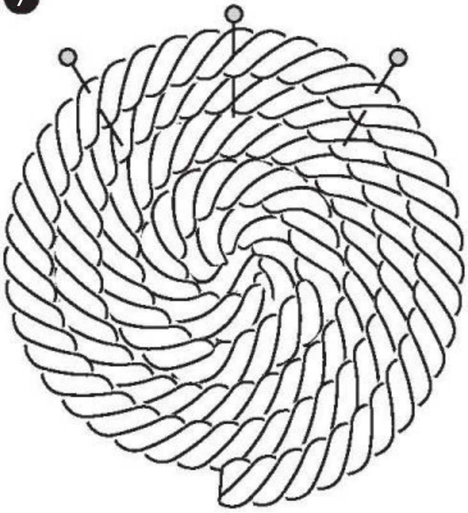

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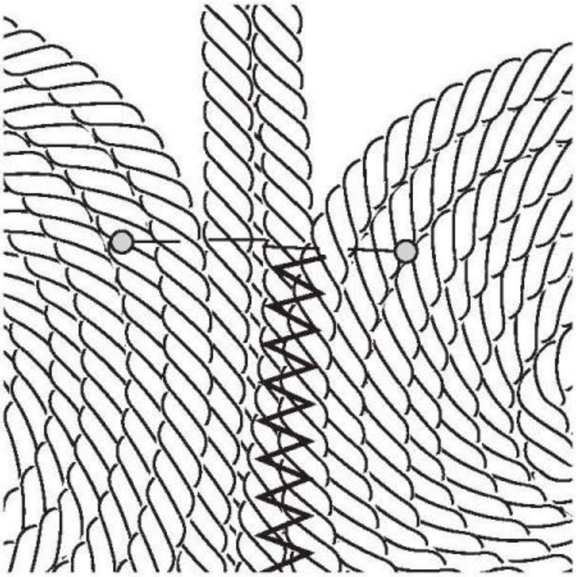
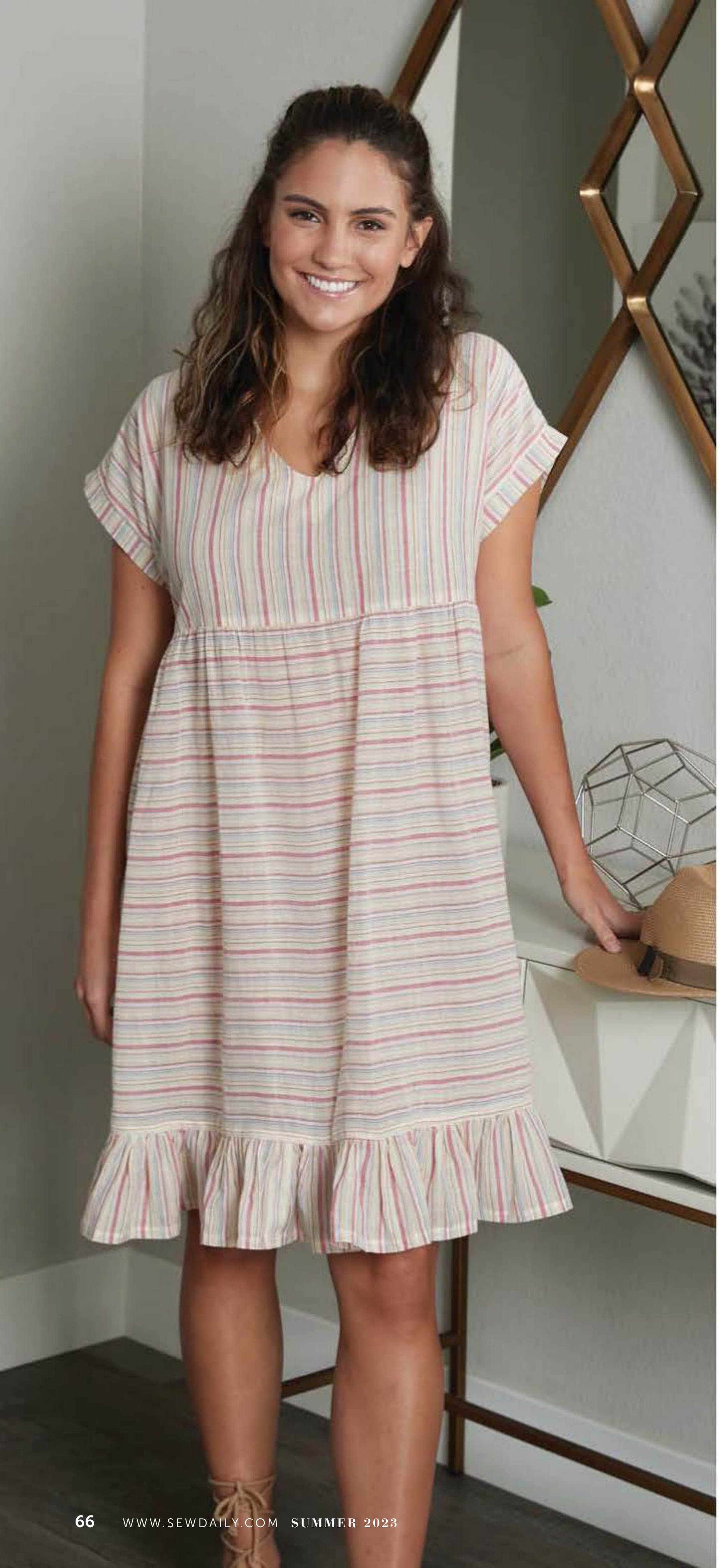




Breezy Brunch

DRESS

BY MEG HEALY

Hack our famous Antero Shell pattern into a dress with gathered panels, flounces, and sleeve bands. Stitch it up in a playful fabric with stripes and have fun switching up the direction of the print!

TRY THIS PATTERN HACK FOR AN EASY, CUTE, AND COMFORTABLE MATERNITY DRESS!

SUPPLIES

- Shell or tank pattern (such as the Antero Shell by Amanda Carestio for *Sew News;* see "Sources")
- 2–3 yards of light- to medium-weight woven fabric (such as cotton voile; see "Sources")
- A small piece of woven fusible interfacing
- All-purpose thread

PREPARE

Download the pattern. Print and then cut out all pieces according to your size, using your bust measurement.

ALTER

From the center front (CF) neckline, measure and mark 7½" down along the CF. Draw a horizontal line from the point to the side seam. This is the waistline seam **(1)**.

On the front piece, measure from the outside shoulder point to the waistline seam and record. Measure and mark the same distance on the back side seam. Draw a horizontal line from the point to the center back (CB). Cut both the front and back pieces along the waistline seam.

Measure the waistline seam and multiply by 1.5; this is the width of the panel. To draft the panel, draw a rectangle that is the width of the panel with a length of 22" **(2)**. Repeat for back gathered panel. Mark along the left side of the panel to be cut on the fold.

The sleeve bands can be cut with a clear acrylic ruler directly on the fabric or by creating pattern pieces of the following dimensions: 18" × 2¾".

CUT

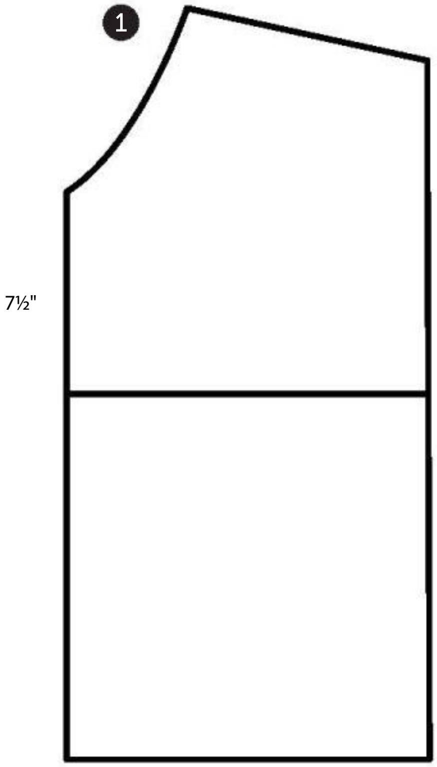
From the fabric with stripes running vertical, cut one front on a fold, one back on a fold, one front facing, one back facing, two sleeve bands, and four 6" wide strips the width of the fabric for the flounce.

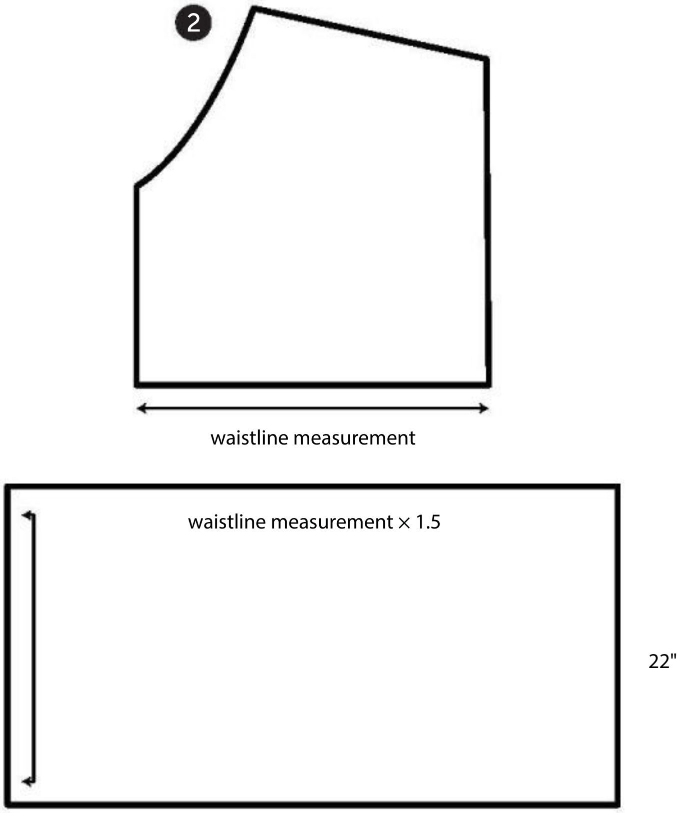
tip For a more gathered look along the bottom, cut additional 6" side strips the width of the fabric.

From the fabric with stripes running horizontal, cut one front gathered panel on a fold and one back gathered panel on a fold.

From the interfacing, cut one front facing and one back facing. Fuse to wrong side of pieces.

Transfer all pattern markings. Clip into all centers of pieces.





CONSTRUCT

Use ½" seam allowances unless otherwise noted.

Along the top raw edge of the front and back panel, stich a row of basting stitches ¼" from the raw edge, leaving long tail threads. Stitch a second row of stitching ½" below the first.

Match the top edge of the panel with the waistline edge of the bodice, with right sides together. Pin together along the side seams. Pulling both bobbin threads, gather to match the waistline edge **(3)**.

tip Match the center point notches to make sure the gathering is equal on either side.

Stitch between the two rows of gathering stitches and finish seam allowances together. Press the seam allowance toward the upper piece and remove gathering stitches.

Finish the raw edge of each side seam separately, starting at the underarm notch to the bottom of the skirt piece. Pin side seams together, matching up the waistline seams; stitch together, pivoting at the underarm notch **(4)**.

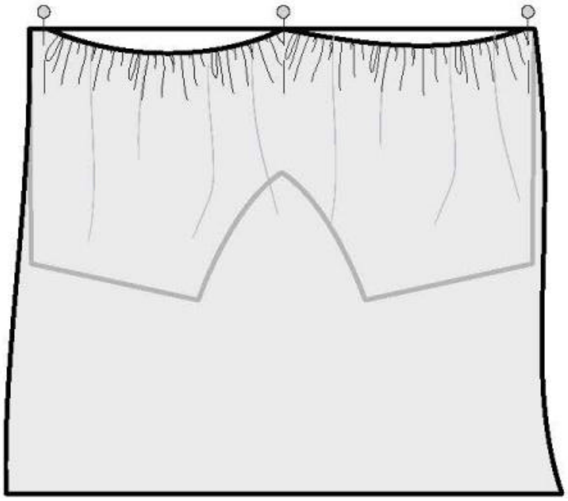
Clip to the corner at the notch, and press side seam allowances open **(5)**.

Pin and stitch the shoulder seams with right sides together and finish the allowances together. Press the seam allowance toward the back.

Pin and stitch the facing shoulder seams with right sides together and press allowances open. Finish the lower edge of the facing.

With right sides together, match the facing and dress at the shoulder seams, CF, and CB. Stitch the facing in place along the neckline edge. When reaching the CF, leave the needle down but lift the presser foot to pivot the fabric; continue stitching around the neckline **(6)**.

3



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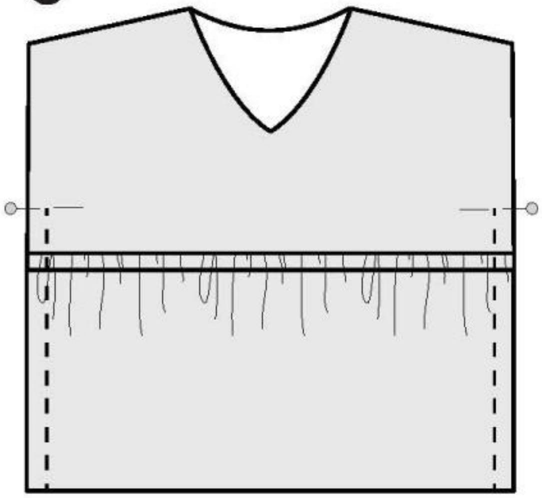

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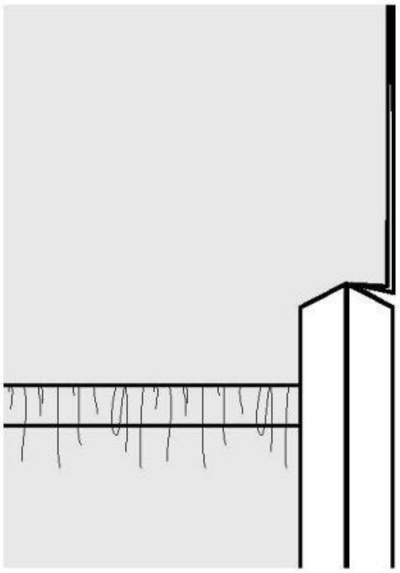

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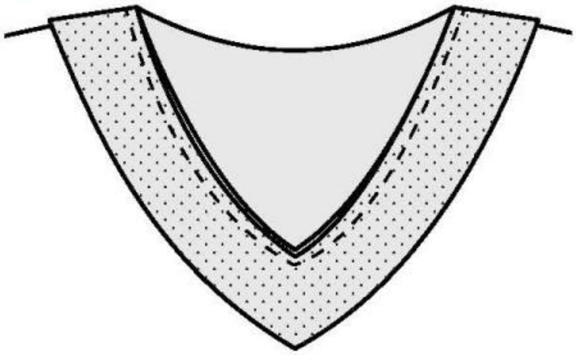

Clip the back neck curve and grade the seam allowance. Press the seam allowance and facing away from the dress and understitch the seam allowance in place.

Fold the sleeve band in half with right sides together, aligning the short ends. Stitch the short ends together and press the seam allowance open. Fold the band in half with wrong sides together and press well **(7)**.

With the dress right side out, pin the sleeve bands to the armholes, matching the sleeve band seam with the underarm notch. Stitch the band to the armhole and finish seam allowances together **(8)**. Fold bands away from the dress and press well.

Stitch all the flounce pieces together along all the short sides to create one large circle. Designate one half of the flounce as the front and the other as the back.

Press up the hem ¼" around the entire bottom edge of the flounce piece, and then press up another ¾" to the wrong side. Topstitch the hem along the inside folded edge.

Along the top raw edge of the flounce, stich a row of basting stitches ¼" from the raw edge, leaving long tail threads. Stitch a second row of stitching ½" below the first.

Pin the flounce to the dress, matching up the side seams, CF, and CB. Gather the flounce until the circumference matches the bottom of the dress.

Stitch between the two rows of gathering stitches and finish seam allowances together. Press the seam allowance up toward the gathered panel and remove gathering stitches.

SOURCES

Sew Daily Carries the Antero Shell pattern: www.sewdaily.com.

Loom & Stars provided the Gelato Stripes Handloom Cotton Voile: loomandstars.com.

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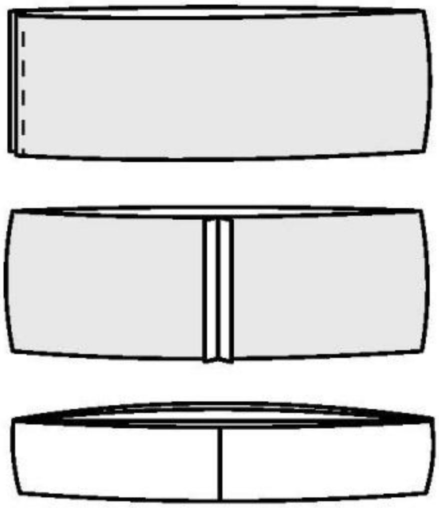

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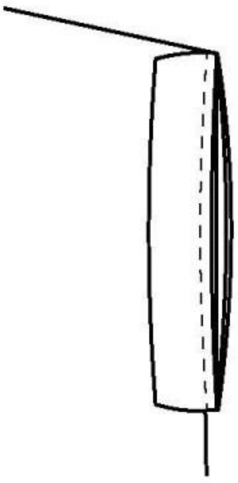
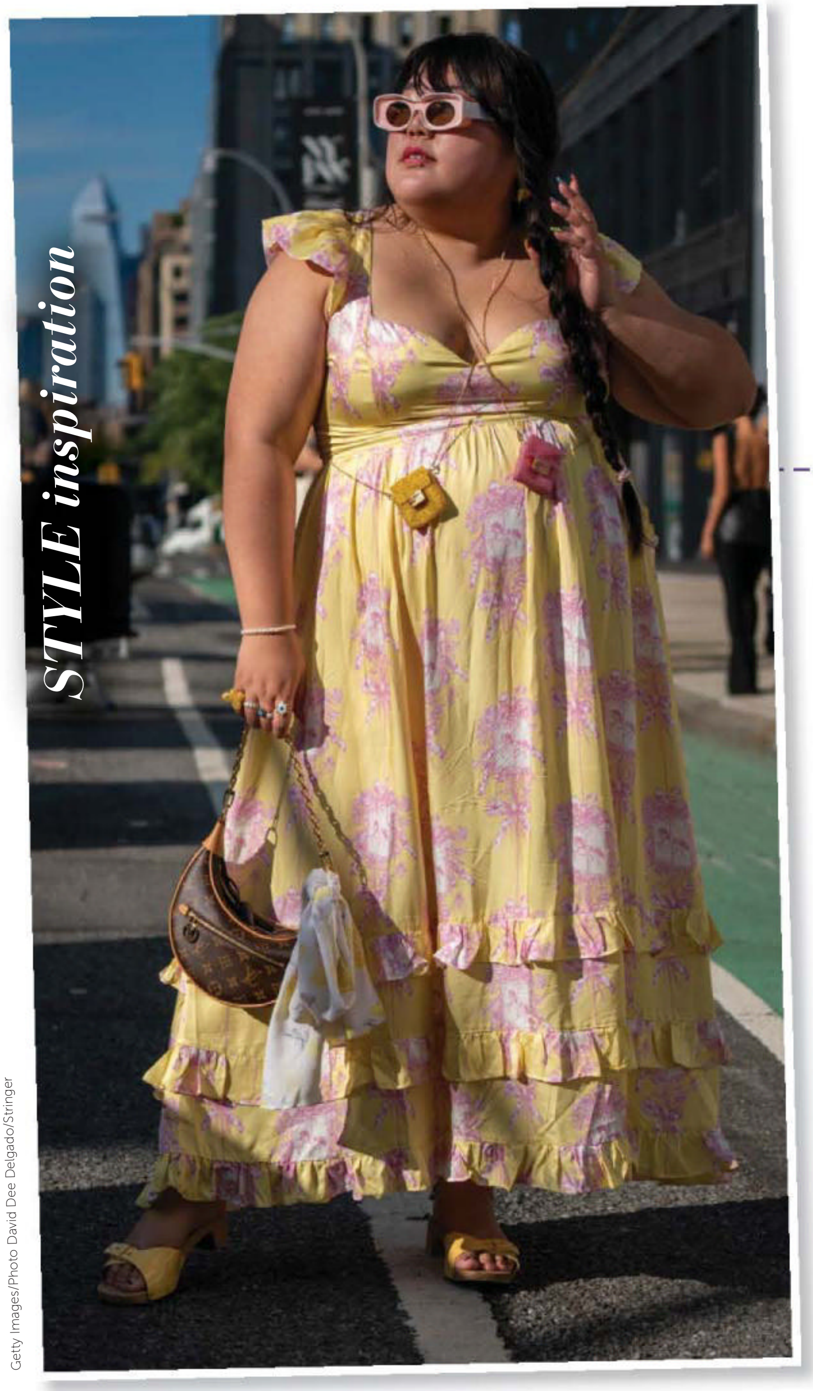


GET THE LOOK!

BY SADIE METTER



Getty Images/Photo David Dee Delgado/Stringer

SUNSHINE AND ROSES

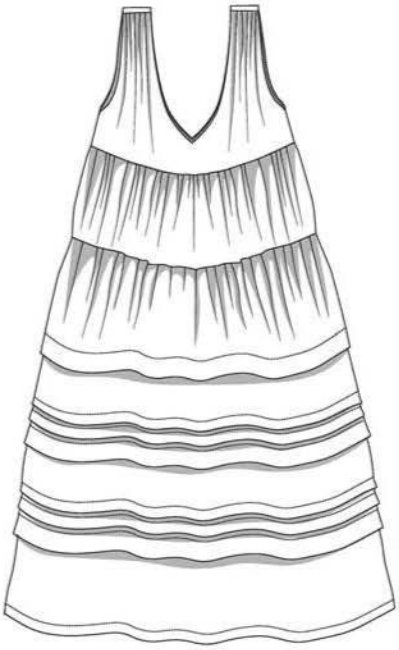
There is nothing better than wearing a fashionable sundress on a warm summer day. Look cool, feel cool, and be cool in a breezy ruffled sundress stitched up in the colors of summer.

FABRIC

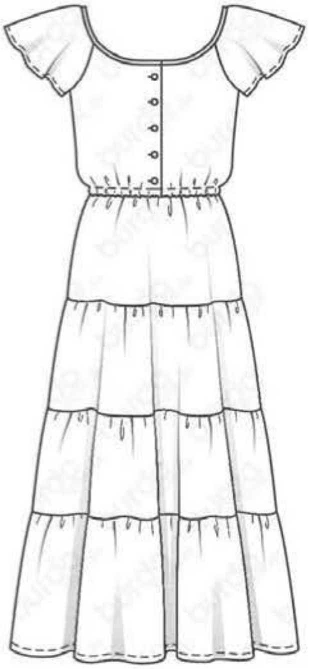
Lightweight woven cotton, linen, and lawn are good fabric choices for creating this effortlessly cool sundress look. Think pink lemonade when looking for colors and prints.

DRESS PATTERN

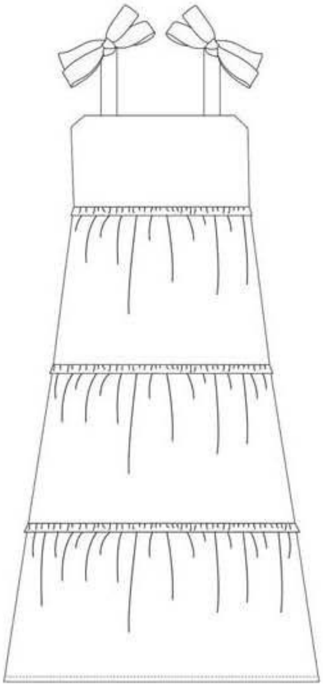
These three sundresses are the perfect base to create the summer look of your dreams.



Vikki Dress
By Fibre Mood



Misses' Sun Dress #6403
By Burda Style



Raman Dress
By Tammy Handmade

FINAL TOUCHES

Sundresses aren't just for picnics and parties. They can work anywhere and anytime during the warmer summer months. Pair your sundress with funky sunglasses and fun colorful sandals to make the street your runway.

SEWING EVENTS:
A FUN WAY TO GET CREATIVE

Have you ever wanted to try something new but weren't sure where to start? Maybe you want to learn a new craft and meet people with similar interests. Attending a sewing event can be just what you are looking for. It's a great opportunity to get creative and explore different techniques.

EVENTS FOR EVERYONE

Sewing events come in all shapes and sizes! Whether it is an intimate weekend retreat with a dozen other sewists or a large convention with thousands of people, there is an event out there for you.

Large events such as Stitch Fest have classes ranging from beginner to advanced and everything in between. Beginner classes offer an introduction to the basics of sewing, whereas more advanced classes might focus on specific techniques or projects. Many events also have open workshops with experienced sewists available to help out and provide advice. You can also find special guest speakers at some events who will share their experiences in the sewing community.

BEYOND CLASSES

It isn't all about classes; many sewing events offer other activities, too. Shopping is usually available, with vendors selling fabrics, sewing tools, patterns, and other supplies so attendees can stock up on everything they need for future projects.

And don't forget, one of the best things about attending sewing events is the lifelong friends you will make. As an introvert, this part of sewing events always gives me anxiety. I called my husband from an event one time because I was scared to talk to other people. Instead of hiding in the corner, which I tried to do, he told me to walk up to a group and join the conversation. Since then, I always tell people (and myself) that talking to other creatives starts the conversation three steps ahead because we already know we have common interests that we are passionate about.

Attending a sewing event is an excellent way to get creative, learn something new, and make friends along the way. With classes for beginners and experts alike, shopping opportunities, contests, and more, there's something for everyone at any sewing event. So why not give it a try? The experience may surprise you!

Here are some fun sewing events happening this year.

Stitch Fest Milwaukee—May 24–27, 2023 | www.sewdaily.com/stitchfest
Sew Your Own Jeans Retreat—June 22–25, 2023 | makershideaway.com
Stitch Fest Lancaster—August 2–5, 2023 | www.sewdaily.com/stitchfest
Sewcation Kimpton Brice Hotel, Savannah, GA—September 10–13, 2023 | www.sewdaily.com/sewcation
Camp Workroom Social—October 13–16, 2023 | workroomsocial.com/pages/camp-workroom-social
Makers Retreat—November 9–12, 2023 | www.straightstitchdesigns.com/sewing-workshops

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